

**THE CONJUNCTIVE RELATIONS IN ERNEST HEMINGWAY'S SHORT
STORIES AND THEIR TRANSLATION IN BAHASA INDONESIA BY
URSULA G. BUDITJAHJA**

A Thesis

**Presented as a Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



By :

TSASA YUSAC ERSHANAZ

10211141007

STUDY PROGRAM OF ENGLISH LANGUAGE AND LITERATURE

DEPARTMENT OF ENGLISH LANGUAGE EDUCATION

FACULTY OF LANGUAGES AND ARTS

YOGYAKARTA STATE UNIVERSITY

2014

APPROVAL

**THE CONJUNCTIVE RELATIONS IN ERNEST HEMINGWAY'S SHORT
STORIES AND THEIR TRANSLATION IN BAHASA INDONESIA BY
URSULA G. BUDITJAHJA**

A Thesis

By

Tsasa Yusac Ershanaz

10211141007

Approved on 30th September 2014

First Supervisor



Drs. Suhaini M. Saleh, M.A

NIP. 19540120 197903 1 002

Second Supervisor



Andy Bayu Nugroho, M.Hum

NIP. 19780625 200501 1 001

RATIFICATION

THE CONJUNCTIVE RELATIONS IN ERNEST HEMINGWAY'S SHORT
STORIES AND THEIR TRANSLATION IN BAHASA INDONESIA BY URSULA
G. BUDITJAHJA

A Thesis

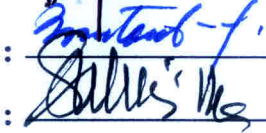
By

Tsasa Yusac Ershanaz

10211141007

Accepted by the Board of the Examiners of FBS, State University of
Yogyakarta on 23th October 2014 and declared to have fulfilled the
requirement for the attainment of A *Sarjana Sastra* degree in English
Literature.

Board of Examiners

Position	Name	Signature
Chairperson	: Ari Nurhayati, M.Hum.	: 
Secretary	: Andy Bayu Nugroho, M.Hum.	: 
First Examiner	: Asruddin Barori Tou, Ph.D	: 
Second Examiner	: Drs. Suhaini M. Saleh, MA.	: 
	:	

Yogyakarta, 23th October 2014

Faculty of Languages and Arts

Yogyakarta State University

Dean,


Prof. Dr. Zamzani, M.Pd

NIP: 19550505 198011 1001

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Tsasa Yusac Ershanaz

NIM : 10211141007

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni Universitas Negeri Yogyakarta

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 17 September 2014

Penulis,



Tsasa Yusac Ershanaz

MOTTO

*“If you can’t be a highway, then just be a trail. If you can’t be a sun, be a star. It isn’t by size that you win or you fail- **BE THE BEST OF WHATEVER YOU ARE!**”*

(Douglas Malloch)

DEDICATION

*This thesis is genuinely dedicated to the
Students of English Language and Literature
of Yogyakarta State University who take
Translation as their concentration*

ACKNOWLEDGEMENTS

All praise be to Allah SWT, the Almighty and Merciful for all blessings and miracles, without which the researcher would never survive to reach the end of her study. Finally, the researcher has finished her thesis with hard work, prayers, and also supports from many people to whom she is very grateful. Thus, she would like to express her gratitude to:

1. the first supervisor, Drs. Suhaini M. Saleh, M.A and the second supervisor, Andy Bayu Nugroho, S.S, M.Hum for their valuable time, knowledge, and guidance with all their patience and wisdom during the process of accomplishing this thesis;
2. her academic advisor, Drs. Sugi Iswalono, M.A, for his valuable guidance and knowledge within academic scope until the researcher finished her study;
3. her parents, *Papa & Mama* who have said a lot of prayers and give their best to provide all the researcher's need and fund until she finished her study;
4. Nuke Yus Irdanti, S.Pd. and Panggih Budhi Sutrisno, S.S.T who have given both moral and financial supports in accomplishing this thesis;
5. Wulandari, Erys Shandra, and Tony Febriyanto for their very useful help as the data triangulators in her study;
6. all of her friends in *SASING A 2010* and *SASING Translation Class* for bringing her inspirations as long as she was in the college; those who

support and pray for the researcher as long as she was passing through her education in Yogyakarta State University until she was finishing the thesis, all of whom she cannot mention one by one.

Yogyakarta, 14 September 2014

Tsasa Yusac Ershanaz

TABLE OF CONTENTS

TITLE	i
APPROVAL	ii
RATIFICATION	iii
<i>PERNYATAAN</i>	iv
MOTTOS	v
DEDICATION	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	ix
LIST OF TABLES	xi
LIST OF FIGURES	xii
LIST OF ABBREVIATIONS	xiii
ABSTRACT	xiv
CHAPTER 1. INTRODUCTION	1
A. Background of the Research	1
B. Research Focus.....	4
C. Objective of the Research	6
D. Significance of the Research	7
CHAPTER II. LITERATURE REVIEW AND CONCEPTUAL FRAMEWOK	8
A. Literature Review	8
1. Notions of Translation	8
a. Types of Translation	11
b. Translation Process	14
c. Translation Procedures	15
2. Notions of Cohesion	23
3. Notions of the Conjunctive Relation	28
4. Notions of Shifts of Cohesion in Translation	34

5. Short Story	35
a. Ernest Hemingway's Short Stories	36
b. The Summaries of Hemingway's Short Stories	37
B. Related Studies	40
C. Conceptual Framework and Orientation	44
1. Framework	44
2. Orientation	44
a. Translation	44
b. Types of Conjunctive Relation	46
c. Translation Procedures	49
d. Shifts of Cohesion	51
D. Analytical Construct	52
CHAPTER III. RESEARCH METHOD	55
A. Type of the Research	55
B. Data and Data Sources	56
C. Instrument of the Data	57
D. Data Collecting Technique	58
E. Data Analysis	64
F. Trustworthiness	64
CHAPTER IV. FINDINGS AND DISCUSSION	66
A. Findings	67
B. Discussion	74
CHAPTER V. CONCLUSIONS AND SUGGESTIONS	132
A. Conclusion	132
B. Suggestions	135
REFERENCES	138
APPENDICES	141

The Conjunctive Relations in Ernest Hemingway's Short Stories and Their Translation in Bahasa Indonesia by Ursula G. Buditjahja

By: Tsasa Yusac Ershanaz

10211141007

ABSTRACT

This research is a study in the translation of the English conjunctive relations in Hemingway's short stories into Bahasa Indonesia. This study focuses at 1) the types of the conjunctive relations found in the short stories; 2) the procedures applied by the translator in expressing the conjunctive relations into the target text; and 3) translation shifts of the conjunctive relations occurring in the target text.

This research employed a descriptive qualitative method which is supported by tables to show the frequencies of occurrence. The data of this study constitutes the sentences which contain the conjunctive relation, and the data source are five Ernest Hemingway's short stories: "The Snow of Kilimanjaro", "A Clean, Well-Lighted Place", "The Short Happy Life of Francis Macomber", "The Gambler, The Nun, and The Radio", "Fathers and Sons" and their translation in Bahasa Indonesia by Ursula G. Buditjahja. Those are written and classified in the data sheet with a given code. The codes of the data consist of the code which indicates the type of the conjunctive relation, the translation procedures, and the shift of the conjunctive relation. The key instrument of this study is the researcher herself.

The findings of this study show that there are 272 data which contain the conjunctive relations. All the types of the conjunctive relations are found in Hemingway's short stories. They are additive, adversative, causal, temporal, and the other is continuative. The most frequent ties found in the data are adversative relations. Adversative relation shows a contrast idea of the previous sentences in the stories. In translating the data, the translator adopts eight translation procedures; literal, modulation, equivalence, transposition, inversion, amplification, implicitation, explicitation, and also uses the double procedure which is as the combinations of those eight procedures. Literal procedure is the most frequent procedure applied by the translator in expressing the conjunctive relations into the TT. It is the interlineal translation in which the English conjunctive relations are translated directly into their common meanings in Bahasa Indonesia. The translation shifts of conjunctive relations occurring in the TT are explicitness, implicitness, and shift in meaning change. In shift of explicitness, the English conjunctive relations tend to be

explicitated by adding information to reach the naturalness in the TT. In shift of implicitness, the English conjunctive relations are not realized in the target text. Whereas in meaning change shift, the translator do not maintain the actual form of English conjunctive relations into Bahasa Indonesia depending on the context and the meaning of the logical relationship so that the message of the ST is delivered into the TT.

Keywords: conjunctive relation, translation procedure, shift of the conjunctive relation

LIST OF TABLES

	Page
Table 1. Types of Conjunctive Relation.....	46
Table 2. Translation Procedures.....	49
Table 3. Shifts in the Translation of Conjunctive Relation.....	51
Table 4. The Example of the Data Sheet.....	59
Table 5. Information of the Data Codes.....	59
Table 6. The Types of Conjunctive Relation in Hemingway's Short Stories	68
Table 7. Translation Procedures Applied by the Translator in Translating the Conjunctive Relation.....	71
Table 8. The Shifts of the Conjunctive Relation.....	73

LIST OF FIGURES

	Page
Figure 1. Translation Process by Nida and Taber (1982:34).....	15
Figure 2. The Classification of Translation by Jacobson.....	44
Figure 3. An Analytical Construct of the Translation of conjunctive relation in Ernest Hemingway's Short Stories into Bahasa Indonesia	54

LIST OF ABBREVIATIONS

SE	: Source Expression
TE	: Target Expression
SL	: Source Language
TL	: Target Language
ST	: Source Text
TT	: Target Text
LIT	: Literal
CR	: Conjunctive Relation
TP	: Translation Procedure
SC	: Shift of Conjunctive Relation
TRA	: Transposition
MOD	: Modulation
EQU	: Equivalence
INV	: Inversion
AMP	: Amplification
IMP	: Implication
EXP	: Explicitation
ESS	: Explicitness
ISS	: Implicitness
MEA	: Meaning Change
ADD	: Additive
ADV	: Adversative
CON	: Continuative
CAU	: Causal
TEM	: Temporal

CHAPTER I

INTRODUCTION

A. Background of the Research

Translated literatures and references of foreign countries are critical need for Indonesia as a developing country to extend science and get much more knowledge in all aspects of interest. One of the most popular products of translated literatures in Indonesia is short stories. It has a function not only as a bridge of cross cultural knowledge but also as a media of human reflections of life through the stories on it. Short stories are usually rich of conjunctive relations as cohesive devices where the sentences are linked together to establish the idea.

The problem arises when practically there are many translated short stories which sound unnatural and foreign since the conjunctive relations are not properly transferred in the target language. Conjunctive relation becomes a significant concept in the translation process as it has function to identify semantic relation in the text and connecting sentence. The successful of a translation process is in line with the successful of translating the conjunctive relation since it establishes the idea by giving clues to show that the sentences are related to each other.

The translation of the conjunctive relation may give some effects particularly in the logical relationship in the target text. For example, the form alteration of English conjunctive relation into Bahasa Indonesia sometimes could affect the meaning of the logical relationship to be clearer and well understood in the target text. Or it is possible too that the English conjunctive relation which does not experience the form transformation in the target text also could create the confusion in the logical relationship between the sentences in the target text. The sense of logical relationship in the form of conjunctive relation must be investigated by the translator so the translation of the conjunctive relation in the TT does not diminish the meaning of the idea between sentences in the story.

The studies of translation at the level of text by investigating conjunctive relation as cohesive devices now become more significant. As Baker (1992:202) states in relation to the difficulties and strategies of translating conjunctive relation, that there are sometimes stylistic considerations which may make the translation of conjunction particularly difficult. Besides, the occurrences of shifts of conjunctive relation are possible to occur in the translation process since the translator has to maintain the actual meaning of the logical relationship of the source language into the target language. That is why this topic of the study is interesting for the field of translation. It can give some

informative input for the translators concerning to the influence of the logical relation in text particularly in short story, the forms of conjunctive relation, and how they are translated. Thus, this study tries to undertake descriptive analysis of the translation process at the level of text, specifically in translating conjunctive relation.

Five Ernest Hemingway's short stories: 1) "The Snows of Kilimanjaro", 2) "A Clean, Well-Lighted Place", 3) "The Gambler, The Nun, and The Radio", 4) "Fathers and Sons", 5) "The Short Happy Life of Francis Macomber" and their realizations into Bahasa Indonesia will be analyzed in this study.

Hemingway has his own style in writing short stories in which tend to use limited vocabularies and reads like poems. There are no clear descriptions about the characters, the plot, and the scene in his short stories; only the dialogues in the story that provides all the information. The readers usually are free to make their own conclusion in the end of the story.

In those five short stories, Hemingway raises some simple themes like love, death, and the principle of life. He delivers his stories with straight sentences, and that also becomes a challenge for the translator to translate his short stories into Bahasa Indonesia since he or she have to be very familiar with Hemingway's writing style which tends to use monotone sentences and full of repetitions.

Therefore, the conjunctive relation as the logical relationship marker between sentences which are found in Hemingway's short stories will be studied in this research.

B. Research Focus

This research focuses only on the conjunctive relations found in five Ernest Hemingway's short stories: 1) "The Snows of Kilimanjaro", 2) "A Clean, Well-Lighted Place", 3) "The Gambler, The Nun, and The Radio", 4) "Fathers and Sons", and 5) "The Short Happy Life of Francis Macomber". Those are taken from a compilation book of Hemingway's short stories entitled *The First Forty-Nine Stories by Ernest Hemingway*, published by Jonathan Cape, Thirty Bedford Square, London. And their realizations in Bahasa Indonesia are taken from Ursula G. Buditjahja's work entitled *Kumpulan Cerita Pendek Ernest Hemingway Salju Kilimanjaro*. The data of this study are the sentences which contain the conjunctive relations. The example of the data is presented below.

SE: 'I was acolyte,' the thin one said proudly. 'Now I believe in nothing. **Neither** do I go to mass.' (p.450)

TE: '*Aku dulu pernah jadi pembantu pendeta,*' kata si kurus dengan bangga. '*Sekarang aku tak punya agama. Pergi ke misa saja **tidak pernah**.*' (p.94)

Based on the example above, the conjunctive relation “**neither**” is classified into the additive type. It is part of simple additive which shows negative relation. This relation usually expressed by “**neither**”, “**nor**”, “**and... not**”, and “**not either**”. The conjunctive “**neither**” in the example above is correlated tightly with the previous idea. It has a function to relate the negative idea from the sentences before. It indicates that there is something more to be said from the speaker that beside he does not have any religion anymore, he also never go to mass. The negative ideas in this way are connected by the presence of conjunctive relation “**neither**”. In the data above, the conjunctive relation “**neither**” is translated into “**tidak pernah**” in the TT. It is not literally translated by the translator since there is no literal translation for the conjunctive “**neither**” in the target language. Thus, the translator adopts transposition procedure in translating the conjunctive “neither” into the TT. In the TT, the position of the conjunctive “neither” is changed. It is placed in the end of the sentence by the translator. By this procedure, the actual message of the ST is understandable in the TT. There is no shift of conjunctive relation found in the example of the data above.

In line with the example of the data above, the focus discussion of the research will cover the types of conjunctive relations, the

translation procedures, and shift of the conjunctive relations. Here are the formulations of the problem.

1. What are the types of the conjunctive relations found in Ernest Hemingway's short stories?
2. What are the translation procedures applied by the translator in expressing the conjunctive relations into the target text?
3. What are the translation shifts of the conjunctive relations occurring in the target text?

C. Objectives of the Research

Based on the problems formulated above, the objectives in this study are to reveal:

1. the types of conjunctive relation found in Hemingway's short stories,
2. the procedures applied by the translator in expressing the conjunctive relations into Bahasa Indonesia, and
3. the translation shifts of the conjunctive relations occurring in the target text.

D. Significance of the Research

Based on the research focus and objective of the study, the significances of the study is stated as follows.

1. The result of the study is useful as additional knowledge to improve the vocabulary of the conjunctive relation as cohesive device for anyone who has interest in learning English in order to create an English text which is understandable.
2. The study is useful for the translators to give more knowledge about the conjunctive relation in order to understand the source text better and to know the occurrence of shifts in the translation of the conjunctive relation as cohesive device in the target language.
3. This study is useful for the translators to give more knowledge in choosing the right procedures in translating English conjunctive relation into Bahasa Indonesia.
4. The result of the study also can add some informative input for those who want to carry on further research in the same field.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

There are some points in this section. First is the literature review which contains some explanation of the relevant theories and concepts based on ideas advanced by experts in the field of discourse and translation studies. Second, some relevant theses and journals will be presented to support this study. Third, conceptual framework and orientation are presented to support the validity of the research. At last, the diagram of analytical construct will be presented at the end of this chapter to know the research's pattern of thinking.

A. Literature Review

The literature review will cover the notions of translation, cohesion, conjunctive relation, shift of cohesion in translation, and the notion of short story. Those are presented as the basic considerations of writing this research and to strengthen the theories.

1. Notions of Translation

Translation in communication plays a critical role as a language transformer. It communicates to the target readers by

conveying the idea from the source language (SL) into the target language (TL). Based on Catford (1965:20), translation is the replacement of textual material in one language by equivalent textual material in another language. In *The Concise of Oxford Dictionary*, translation (n) is 1) the act or an instance of translating, 2) a written or spoken expression of the meaning of a word, speech, book, etc. in another language. The first of these two senses relates to translation as a process, the second to the product. This immediately means that the term *translation* encompasses very distinct perspectives. The first sense focuses on the role of the translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT). The second sense centers on the concrete translation product produced by the translator (Hatim and Munday, 2004:3).

Newmark (1981:7) describes translation as a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. The idea refers to the significance goal of translation process; it is to transfer the message from one language into another language which is natural, understood able, and readable in the target language readers. Thus, the translator needs to recognize the standards of textuality in both languages.

Bell (1991: 6) also proposes the notion about translation; it is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Text in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc) and at different ranks (word-for-word, phrase-for-phrase and sentence-for-sentence). That is because languages are different from each other; they are different in form of having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings (ibid).

In line with the definitions above, translation is a process involving two languages, the source language (SL) and target language (TL). The act of translating is the act of reproducing or recreating the message of the SL text into the TL text. This statement highlights that translating is rather an act of transferring the message from one language into another language that can be well understood in the TL text.

a. Types of Translation

A linguist, Roman Jakobson (in Hatim and Munday, 2004:5), makes a very important distinction between three types of written translation; intralingual translation, interlingual translation, and intersemiotic translation.

In intralingual translation, a message is transferred within the same language such as a translation of a dialect into other dialect in a same language or translation within the same language, which can involve rewording or paraphrase. In interlingual translation, there are two or more languages involved with different natures, structures and characteristics. In intersemiotic translation, the message is transferred from one symbol system or sign system into a language or another form or it is the translation of the verbal sign by a non-verbal sign, for example music or image.

Catford (1965:21) divides translation into some classifications in terms of the extent, levels, and ranks. The definitions for each classification in details are presented below.

- 1) Translations in the terms of extent

In this categorization, the translation relates to the extent of source language text which is submitted to the translation process. The classifications are:

- a) full translation, in which the entire text is submitted to the translation process, that is, every part of the source language text is replaced by the target language text material, and
 - b) partial translation, in which some parts of the source language text are left untranslated, they are simply translated to and incorporated in the target language text.
- 2) Translations in terms of levels

The translation in terms of levels is the categorization of translation related to the levels of language involved in the translation itself. It consists of two levels of translation, total translation and restricted translation.

- a) Total Translation. Total translation is translation in which all levels of the source language text are replaced by target language text material. In this case, the source language grammar and lexis are replaced by equivalent target language grammar and lexis.

- b) Restricted Translation. In restricted translation, there is the replacement of the source language textual material by equivalent target language textual material only at one level.
- 3) Translation in terms of ranks

The third differentiation in translation related to the rank in a grammatical hierarchy at which translation equivalence is established. Its categorization consists of free translation, word-for-word translation, and literal translation as described below.

- a) Free translation. A free translation is always unbounded-equivalences shunt up and down the rank scale, but tend to be at the higher ranks—sometimes between larger units than the sentence. For example, in the translation of news title below:

SL: (*Time*, May 28th, 1990): “Hollywood Rage for Remarks”

TL: (*Suara Merdeka*, 15 Juli 1990): “Hollywood Kekurangan Cerita: Lantas Rame-Rame Bikin Film Ulang” (Machali, 2009: 81)

- b) Word-for-word Translation. This kind of translation generally means what it says, essentially-rank-bound at word-rank

(includes some morpheme-morpheme equivalences). For example,

SL: I will be home at 9 pm.

TL: Saya akan di rumah jam 9 malam.

- c) Literal Translation. It may start, as it were, from a word-for-word translation, but make changes in conformity with target language grammar. For example,

SL: It is raining cats and dogs.

TL: *Hujan kucing dan anjing*. (Machali, 2009: 78)

b. Translation Process

Nida and Taber (1982:33) present three steps in the translation process. It is started by analyzing, transferring, and restructuring. The translation process based on them is described below and will be illustrated in Figure 1.

- 1) Analyzing, in which the surface structure (i.e. the meaning as given in source language) is analyzed in terms of the grammatical relationship and the meaning of the word and combinations of the words.

- 2) Transferring, in which the analyzed material is transferred in the mind of translator from source language to receptor one.
- 3) Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language.

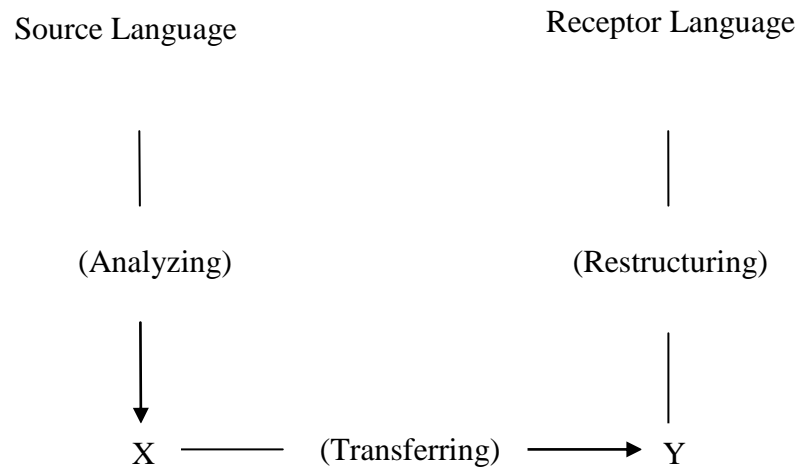


Figure 1. Translation process by Nida and Taber (1982:34)

c. Translation Procedures

Since translation is related to the textual process in transferring from one source text (ST) into another target text (TT), a translator is always possible to find difficulties in translating a segment of a ST into an equivalent structure in the TT. Thus, the translator needs translation procedures to solve the problems found in the translating

process. However, the translation procedures are often confused with translation techniques and methods.

Molina and Albir (2002) on their article give light to the confusion above, they define translation techniques as procedures to analyze and classify how translation equivalence works. They have five basic characteristics: 1) they affect the result of the translation, 2) they are classified by comparison with the original, 3) they affect micro-units of text, 4) they are by nature discursive and contextual, and 5) they are functional. They are not only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis (Molina and Hurtado Albir, 2002:509). Additionally, they define that the translation method affects the way micro-units of the text are translated: the translation techniques. They give a suggestion to distinguish between the method chosen by the translator that affects the whole text, and the translation techniques that could affect micro-units of the text.

Newmark (1988) also adds more information in distinguishing translation method and translation procedures. He states that while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language.

Vinay and Darbelnet (in Venutti, 2000) are experts who first introduce the term technical procedures in the translation method. They propose seven basic procedures which are included to the direct translation (or literal) and indirect (or oblique) translation. Based on them, the seven basic procedures are operating on three levels of styles: lexis, distribution (morphology and syntax) and message. Literal translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages. According to the authors, this is only possible when the two languages are very close to each other. Direct translation covers borrowing, calque, and literal translation. Whereas Oblique translation occurs when word for word translation is impossible. Oblique translation covers transposition, modulation, equivalence, and adaptation. Each can be specified as follows.

1) Borrowing

Borrowing is a word taken directly from another language, e.g., the English word *bulldozer* has been incorporated directly into other language. Based on Vinay and Darbelnet (in Venutti, 2000), sometimes a translator may use borrowing to introduce the flavour of the source language (SL) culture into a translation. They also add that borrowing is used as it has become a part of the respective lexicon. For example

SL: computer

TL: *komputer*.

2) Calque

Calque is a foreign word or phrase translated and incorporated into another language, e.g., *fin de semaine* from the English weekend. According to Vinay and Darbelnet (in Venutrti, 2000) calque is a special kind of borrowing whereby a language borrows translation forms of another, but the translator translates literally each of its elements. The result is either a lexical calque, a calque which respects the syntactic structure of the target language. For example

SL: software

TL: *perangkat lunak*.

3) Literal Translation

Literal translation or it is commonly known as word-for-word translation. According to Vinay and Darbelnet (in Venutti, 2000), it is a direct transfer of the source language text into a grammatically and idiomatically appropriate target language text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL. In this procedure the individual words and the word order of the ST are kept only when it is possible. For example

SL: I would tell a story

TL: *Saya akan memberitahu sebuah cerita.*

4) Transposition

According to Vinay and Darbelnet (in Molina, 2002), transposition is a shift of word class or a shift between grammatical categories. It can be verb for noun, noun for preposition, e.g., *Expéditeur* and *From*. And when there is a shift between two signifiers, it is called crossed transposition, e.g., *He limped across the street* and *Il a traversé la rue en boitant*. Based on them, there are two types of transpositions: obligatory and optional transposition. Obligatory transposition is when the target language has no other choices because of the language system (Vinay and Darbelnet, in Venutti: 2000). For example

SL: a cup of coffee

TL: *secangkir kopi*

An optional transposition can be chosen by the translator for the sake of style so that the result of the translation fits better into the utterance. For example

SL: a sound after his gone

TL: *sebuah suara setelah kepergiannya*

5) Modulation

Modulation is a shift in point of view or in cognitive categories. Whereas transposition is a shift between grammatical categories, modulation is a shift in cognitive categories, e.g., *encre de Chine* and *Indian ink*. According to Vinay and Darbelnet (in Venutti, 2000), it is a variation of form of the message, obtained by a change in the point of view. The change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, but it is considered unsuitable, unidiomatic and awkward in the target language. For example

SL: I broke my leg

TL: *kakiku patah.*

6) Equivalence

Based on Vinay and Darbelnet (in Venutti, 2000) they have repeatedly stressed that one and the same situation can be rendered by two texts using completely different stylistic and structural methods. For example,

SL: raining cats and dogs

TL: *hujan deras sekali.*

7) Adaptation

According to Vinay and Darbelnet (in Molina, 2002) adaptation is a shift in cultural environment, e.g., to express the message using different situation, e.g. *cycling* for the French, *cricket* for the English and *baseball* for the American. Or it is used in those cases where the type of situation being referred to by SL message is unknown in TL culture (Vinay and Darbelnet in Venutti, 2000). For example

SL: How do you do?

TL: *Apa kabar?*

Based on Vinay and Darbelnet, those seven basic procedures are complemented by other procedures. They are all classified as opposing pairs, except for the procedures of compensation and inversion (Molina, 2002).

1) Compensation

Compensation is an item of information or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT.

2) Concentration vs. Dissolution

Concentration expresses a signified from the SL with fewer signifiers in the TL. Dissolution expresses a signified from the SL with more signifiers in the TL.

3) Amplification vs. Economy

These procedures are similar to concentration and dissolution. Amplification occurs when the TL uses more signifiers to cover syntactic or lexical gaps. According to Vinay and Darbelnet, dissolution is a question of *langue* and adaptation. The opposite is economy where the TL uses less signifier.

4) Reinforcement vs. Condensation

These are variations of amplification and economy that are characteristic of French and English, e.g., English prepositions or conjunctions that need to be reinforced in French by a noun or a verb.

5) Explicitation vs. Implication

Explicitation is to introduce information from the ST that is implicit from the context or the situation. Implication is to allow the situation to indicate information that is explicit in the ST.

6) Generalization vs. Particularization

Generalization is to translate a term for a more general one, whereas, particularization is the opposite.

7) Inversion

This is to move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the target language (in Molina, 2002). For example the word *also* in an English sentence which is moved in another place in Bahasa Indonesia, e.g., *Also, she is fine and beautiful ...* and *Dia juga baik dan cantik ...*

2. Notions of Cohesion

Since translation is a textual process, cohesion becomes a significant concept in the translation process as it has function to identify semantic relation in the text and connecting sentence. Any successful translation process could be seen from the successful of translating process of cohesive devices as they give clues to show how the sentences relate to each other so the readers will be able to follow the ideas smoothly and the target text is understandable. Blum-Kulka (1986) proposes her notion about cohesion that it is an overt relationship holding between parts of the text, expressed by language specific markers. Hoey (1991: 12) states that cohesion is an objective property of the text. The linguistic markers (cohesive ties) facilitate the encoding of coherence relations. Baker (1991) also notes the definition of cohesion; it is the network of lexical, grammatical, and other

relations which provide links between various parts of a text. Those relations create a text, letting the readers to interpret words and expressions in the surrounding sentences and paragraphs. Cohesion is a surface relation; it connects together actual words and expressions that we can see or hear (Baker, 1991:180). Mona Baker also notes that the main value of cohesive markers seems to be that they can be used to facilitate and possibly control the interpretation of underlying semantic relations (1992: 218).

Halliday and Hasan's *Cohesion in English* (1976) has influenced many scholars in distinguishing cohesion. Its concept refers in specifically to the “non-structural text-formating relations”, i.e. semantic relations. It refers to relations of meaning that exist within the text, and that define it as a text. Cohesion occurs where the interpretation of some elements in the discourse is dependent on that of another (Halliday and Hassan, 1976:4). Cohesive relations can be found within a sentence and between sentences, and because the strength of cohesion is more on the grammatical structure, so the occurrence of them within a sentence is less importance. Based on Halliday and Hassan (1976:232), cohesion is considered to be a relation between sentences rather than within sentences.

In that respect, this study is based on the concept of cohesion theory proposed by Halliday and Hassan (1976), which is cohesion as the relation between sentences or texts to build coherence of ideas.

a. Types of Cohesion

Cohesion has some kinds of marker which are called cohesive devices. In English, Halliday and Hassan classify five main categories of cohesive devices as follows (Halliday and Hassan, 1976; Baker, 1992):

1) References

It is a relationship which holds between two linguistic expressions. For example:

Mrs. Thatcher has resigned. *She* announced her decision this morning. (Baker, 1992:181)

The pronoun *she* points to Mrs. Thatcher within the textual world itself. Reference, in the textual rather than the semantic sense, occurs when the reader has to retrieve the identity of what is being talked about by referring to another expression in the immediate context (ibid.).

2) Substitution and Ellipsis

In substitution, an item (or items) is replaced by another item (or items), whether ellipsis involves the omission of an item Baker, 1992:186-187). For examples:

(Substitution) You think Joan already knows? –I think everybody *does*. (ibid)

(Ellipsis) Have you been swimming? – Yes I *have*. (Halliday and Hassan, 1976:167)

3) Lexical cohesion

It refers to the role played by the selection of vocabulary in organizing relations within a text. Halliday and Hassan (in Akindele, 2011) argue that lexical cohesion is established through the structure of lexis or vocabulary. Lexical cohesion encompasses reiteration and collocation. Also, it involves using the characteristics and features of words as well as the group relationship among them to achieve cohesion. There are two main types of lexical devices; reiteration and collocation. For example of lexical cohesion:

I met some young ladies at the conference. The ladies were good looking. (Akindele, 2011)

4) Conjunction

It is rather different in nature from the other cohesive relations. Conjunctive elements are cohesive not in themselves but indirectly, by virtue of specific meanings; they are not primarily devices for reaching

out into the preceding text, but they express certain meanings which presuppose the presence of other components in the discourse.

Baker (1992) says that conjunction signals the way the writer wants the readers to relate what is about to be said to what has been said before. Conjunction expresses one of small number of general relations. The main relations are additive, adversative, causal, temporal, and continuative (miscellaneous). There is also some uncertainty in the literature as to whether conjunction which occur within sentences can be considered cohesive, since cohesion is considered by some linguists to be a relation between sentences rather than within sentences (Baker, 1992; Halliday and Hasan, 1976). For example:

They fought a battle. *Afterwards*, it snowed.
(Baker, 1992:192)

Afterwards is considered a conjunction because it establishes a link between two sentences. In the data example above, *afterwards* belongs to the temporal type which has function to indicate that one is subsequent with the other event.

3. Notions of Conjunctive Relation

The cohesive pattern of conjunction, or conjunctive relations, refers to how the writer creates and expresses logical relationships

between the parts of the text (Suzane, 1994). Conjunctive relation as part of cohesion is a semantic relation which link sentences together. The feature of conjunctive relations can be signaled by some various devices and, they establish cohesion between sentences. Whereas the conjunction which least cohesive (i.e. subordinators) is differ from what is meant by conjunctive relations. It is because cohesion is a relation occurs between sentences and not within sentence (Halliday and Hassan, 1976).

There is the same concept of English conjunction with *perangkaian* in Bahasa Indonesia. The conjunction covers the use of adjunct as a signal to mark the semantic relationship they perceive as holding between the sentences they produce. There are six types of Bahasa Indonesia *perangkaian* (Tarigan, 1993); Adversative; realized by *tetapi, namun, bagaimanapun juga, padahal*, Kausal (causal); realized by *oleh sebab itu, karena itu, sehingga*, Koordinatif (Coordinatif); realized *dan, atau, di samping itu*, Korelatif (Corelative); *entah, baik, maupun, demikian juga*, Subordinatif; *meskipun, kalau, bahwa*, and Temporal; realized by *sebelum, sesudah, sekarang*.

Baker (1991:191) also investigates conjunction and she gives some points to be noted: first, the same conjunction may be used to

signal different relations, depending on the context. Second, conjunctive relations can be expressed by a variety of means; the use of connective is not the only device for expressing a temporal or causal relation, for instance in English, a temporal relation may be expressed by means of a verb such as *follow* or *precede*, and a causal relation is inherent in the meanings of verb such as *cause* and *lead to*. But it is common for a language user to recognize a semantic relation for example time sequence without any explicit signal. Third, conjunctive relations do not just reflect relations between external phenomena but may also be set up to reflect relations which are internal to the text or communicative situation. For instance, temporal relations are not restricted to sequence in real time: they may reflect stages in the unfolding text, for example, the use of *first*, *second* and *third* in this paragraph.

According to Halliday and Hassan (1976), the different types of conjunctive relations that enter into cohesion are not the same as the elementary logical relations that are expressed through the structural medium of coordination. The conjunctive relations are textual; they represent the generalized types of connection that were recognized as holding between sentences. These depend in the last resort on the meaning that the sentences, express, and essentially these are two

kinds: experiential, (representing, the linguistic interpretation of experience), and interpersonal, (representing participation in the speech situation). It means that the phenomena of conjunctive relations which can be grouped into four categories that may occur in either 'internal' or 'external' context. This distinction, which derives from the functional basis of the semantic system, determines the locus of conjunction; the conjunction may be located in the phenomena that constitute in the context of what is being said (external), or in the interaction itself, the social process that constitutes the speech even (internal) (Halliday & Hasan, 1976). This study focuses on the conjunctive relations which occur between sentences.

a. Types of Conjunctive Relation

Halliday and Hassan (1976) proposed several types of conjunctive relation. There are four main types of conjunctive relation; additive, adversative, causal, and temporal. And the other type is continuative (miscellaneous). Each of the descriptions is as follow.

1) Additive

Additive relation shows that one part of the text gives additional information which can be additive positive (shows by the conjunctive *and, and also, furthermore, additionally, beside that*, etc),

additive negative relations (shows by *nor*, *and ... not*, *not either*, *neither*), additive alternative (shows by *or*, *or else*), afterthought (shows by the conjunctive *incidentally*, *by the way*), additive comparative and appositive relation (shows by the conjunctive *likewise*, *similarly*, *on the other hand*, *that is*, *I mean*, *for example*, etc).

- e.g. a. '... I was very nearly opening the window, and putting you out into the snow! And you'd deserved it ...' (Halliday & Hassan, 1976: 261)
- b. 'I said you looked like an egg, sir,' Alice gently explained. 'And some eggs are very pretty, you know,' she added. *ibid*)

2) Adversative

Based on Halliday and Hassan, the basic meaning of the adversative is 'contrary to expectation'. This relation can be derived from the content of what is being said or from the communication process, and from the speaker hearer communication. Adversative may be relation of contrastive (shows by conjunctive *but*, *however*, etc), corrective of meaning and dismissal relations (e.g. *instead*, *rather*, *at least*, *in any case*, etc).

- e.g. a. She failed. *However*, she tried her best. (Halliday & Hassan, 1976: 252)
- b. 'I see you're admitting my little box,' the night said in a friendly tone. '... You see I carry it upside-down, so that the rain can't get in.' *But*

the things can get out,' Alice gently remarked.
(ibid)

3) Causal

So, thus, hence, consequently, accordingly, therefore and a number expressions like *as a result, because of that, in consequence*, are the causal expression. All of those are regularly combined with initial *and*. Causal relation shows the relation of result, reason, purpose, and conditional relation. The example forms of the relation are such as *so means, as a result, for this reason, for this purpose*. The conditional relation which is under the heading of causal relation means possibly *if so, then*. The word *then* is as a simple expression of conditional which means 'under the circumstances.

- e.g. a. ... she wouldn't have heard it at all, if it hadn't come quite close to her ear. *The consequence of this* was that it tickled her ear very much, and quite took off her thoughts from the unhappiness of the poor little creature. (Halliday & Hassan, 1976: 256)
- b. 'You aren't leaving, are you? *Because* I've got something to say to you. (Halliday & Hassan, 1976: 258)

4) Temporal

The temporal relation shows the relation between two successive sentences. That is, their relation in external terms, as content may be simply one of sequence in time: the one is subsequent to the other (Halliday & Hassan, 1976: 261). The forms of the temporal relation could be expressed by *then, end then, afterwards, after that, subsequently, following, later, etc.*

- e.g. a. '... That will be a queer thing, to be sure! However, everything is today.'
- Just then she heard something splashing about in the pool a little way off... (Halliday & Hassan, 1976: 262)
- b. 'You'll get used to it in time,' said the Caterpillar; and it put the hookah into its mouth and began smooking again. This time Alice waited patiently until it chose to speak again. (ibid)

5) Continuative (Miscellaneous)

The meaning of continuative as the conjunctive items is derivable from their meaning as full forms; their phonological reduction is simply a signal that they have in fact a backward-linking function (Halliday & Hassan, 1976: 268). The forms of the continuative are *now, of course, well, anyway, after all, surely.*

- e.g. a. Are you ready? Now when I tell you to jump, close your eyes and jump. (Halliday & Hassan, 1976: 268)
- b. ‘And what does “outgrabe” mean?’
- ‘Well, “outgribing” is something between bellowing and whistling, with a kind of sneeze in the middle ...’ (Halliday & Hassan, 1976: 269)

4. Notions of Shifts of Cohesion in Translation

Translation is a process relates to the text and every language has its own standard of textuality. As the distinction in the standard of textuality, the occurrence of shifts in the translation process cannot be avoided. Kirk (2005) notes that cohesion is one of the standards of textuality; it is mainly concerned with mutual connectivity of items in the surface structure of a text. Every language has its own set of cohesive devices and preferred means for creating cohesive harmony (Hasan in Kirk, 2005). As a result, he continues that shifts in cohesion inevitably occur in translation.

Blum Kulka (in Venutti, 2000) in her paper proposes the issue about shifts of cohesion and coherence in translation. Blum-Kulka examines the type of shift on the level of cohesion and coherence proceeding in two directions: a) shifts in level of explicitness, b) shifts in text meaning. She states in her research that she is not interested in

stylistic preferences or changes caused by the differences in linguistic systems, but rather in important changes inherent to the process of translation (explicitation hypothesis). It is only the optional changes that are relevant in studying shifts in translation, not obligatory changes given by the language system. Blum-Kulka explores the potential of texts to change or lose their meaning (potential) through translation (Hruzova, 2009).

5. Short Story

Short story is a brief work of literature. According to *Merriam-Webster* dictionary, short story is an invented prose narrative shorter than a novel usually dealing with a few characters and aiming at unity of effect and often concentrating on the creation of mood rather than plot. Based on Edgar Allan Poe in his essay “The Philosophy of Composition”, a short story should be read in one sitting, anywhere from a half hour to two hour. It is long enough for an average reader to finish in one sitting rather than several as the longer novel or *novella* normally takes. Since it has a shorter length, usually short story focuses only on one plot, one main character, and one central theme, whereas a novel can tackle multiple plots and themes, with variety prominent characters. Thus, a short story is a fictional work of prose that is less complex than a novel.

a. Ernest Hemingway's Short Stories

Hemingway is one of the most popular American authors whose many of his short stories and novels are well known across the world and his works have been translated into different languages. He got a Nobel Prize in literature in 1954. In Indonesia his short stories belong to translational literary works of all time. Indonesian prominent poets who make his name become more popular in this country for examples are Sapardi Djoko Damono who has successfully translated Hemingway's long short story, *The Old Man and The Sea* into *Lelaki Tua dan Laut*, and Chairil Anwar who has translated one of his best short stories, *A Clean, Well-Lighted Place*.

Hemingway's short stories which are the data source in this study are: 1) "The Snows of Kilimanjaro", 2) "A Clean, Well-Lighted Place", 3) "The Short Happy Life of Francis Macomber", 4) "The Gambler, The Nun, and The Radio", and 5) "Fathers and Sons". He uses monotonous sentences and full of repetition in his short stories. The readers usually are free to conclude the message or the theme of the story. The themes which are raised in those five short stories are from simple things in life that overwhelm love, death, and principle of life.

b. The Summaries of Hemingway's "The Snows of Kilimanjaro", "A Clean, Well-Lighted Place", "The Short Happy Life of Francis Macomber", "The Gambler, The Nun, and The Radio", and "Fathers and Sons"

The story "The Snow of Kilimanjaro" tells about the inner struggle of Harry, a writer, who comes to a standstill of his aptitude in writing. He goes to Africa with his wife for hunting and wishes that his talent could be emerged again there. But he gets a little accident that causes his foot become foul. He is in despair as he feels his life almost come to an end, and also he is too restless to wait the plane that never comes to pick him up. So he spills the resentment to his wife, a wealthy widow who had buried his desire to write. He blames his woman for it, but actually he had chosen to make his living with something else instead of a pen or pencil. He uses his aptitude to get some rich women for living, he live his life by a lie and in the end he would die by it.

"The Gambler, The Nun, and The Radio" tells about the people as the characters in the story who have the ridiculous principal in their life, but their principle are consistently persisted by the characters. The next short story, "A Clean Well-Lighted Place" tells about a contrast point of view between two waiters in a bar about the old visitor who

always stays until late at night in the bar. The young waiter is always on a hurry to close the bar and always thinking practically, whereas the old waiter always gives respect and sympathy to the visitor. A theme of the emptiness of life appears in this story and can be healed by being in the clean, well-lighted place like a bar.

In “Fathers and Sons”, Hemingway shows his talent in writing stories with simple and monotone sentences. The story tells about Nicholas Adam who recall about his memories of childhood that acknowledged by his father except one thing, it is about sex that Nick has to find it out by himself after he is growing up. He retells his memories to his son along the way when they are driving in a town. Nick’s son is in curiosity to know about Nick’s Indian friends and about his grandfather’s skill in hunting. So, the story contains some flashback memories from Nicks Adam when he was living with his Indian neighborhood, how he got his first experience about sex with his Indian friend, and how he used his skills in hunting that he got from his father. In the story, there are no clear descriptions about the characters, the plot, and also the scene where the story is taken.

The last short story, “The Short Happy Life of Francis Macomber”, tells about Francis Macomber who has a perfect life but his life has to come to an end in a hunting desert in Africa, where the

story is taken place. Francis Macomber is a wealthy man and he has a beautiful wife, Margot, who has a power over him. His wife considers him as not more than a coward, and she does not reluctant to harass him. They go hunt in Africa and accompanied by Wilson, a professional guide for their hunting time there. Wilson is a figure of a gallant man whose Margot fall in love with. Margot turns her heart soon to Wilson and feels no need to cover up his admiration for him in front of his husband. The drama of a triangle love which is full of emotion along their hunt in Africa is inevitable. Wilson who knows perfectly about what is happening between them still behaves himself and remains polite. In their short time hunt, Francis Macomber finally meets his death because of his wife's bullet. Instead of hitting the bull, her bullet hits right on Francis Macomber's head.

B. Related Studies

In relation to the study on translating conjunctive relation as cohesive device, there are some relevant theses and journals to support this study. Thus, conducting literature review is also crucial to see how the other researchers analyze the topics and to avoid the possibilities of duplication.

Gunawan (2010) in his thesis "The Conjunctive relation in the Novel *The Old Man and The Sea* and its Translation into Indonesian"

studies conjunctive relations found in the novel and analyzes the procedures adopted by the translator to translate them into Indonesian. His study also discusses the loss and gain of information in the translation process of the data. The study discovers four types of conjunctive relations; additive, adversative, causal and temporal, exist in the novel. Based on his analysis, the conjunctive relations in the novel are translated using literal and idiomatic translation, but most of the data in the SL are translated using literal translation procedures. This study is relevant because it shows the types of conjunctive relations and analyzes the translation procedures in transferring them into the target language. The difference is that this study tries to identify the loss and gain of information in translating the English conjunctive relations as its data into their Indonesian translation, and this study uses different source text.

Ayomi (2008) in her thesis entitled “Explication of Conjunctive relations in English-Indonesian Translation: A Corpus Based Study” investigates cohesion shifts of conjunctive relations in the corpus of English-Indonesian translation. Her study tries to see if explication as one of the proposed universal of translated texts tends to be dominant in the data, regardless to the text types which are being examined. The study finds that shifts of conjunctive relations in the

corpus of English-Indonesian translation seem to be higher in the level of cohesive explicitness in the target text and internal conjunctives have a big frequency that occur as the explicitated conjunctive relations in the target text. The study is relevant because it also supports the cohesion shifts of conjunctive relations in translation and describes the types of conjunctive relations. Beside this study applies the combination of qualitative and quantitative methods, the difference is that it uses different source texts and only focuses on the cohesion shifts of conjunctive relations in the levels of explicitness.

Baleghizadeh and Sharifi (2010) in the international journal for translation and interpreting research entitled “Explicitation of implicit logical links in Persian-English translation” focus on the explicitation of implicit logical links between sentences and clauses in Persian-English translation and to see its affects on the cohesion in the target text (TT), and also to investigate the reasons why the translator use one of the translation features, explicitation. The finding shows some types of conjunctive relations as logical relations in the ST which are made explicit in the TT and identify the important functions of explicitation which has adopted by the translator. Explicitation in their data is used to make the text easier to understand in the TL and to make the text structurally and textually natural in the TL by sticking to

the grammar and text-building strategies of the TL. They conclude that explicitation of implicit logical links in the translation process is totally reader-receiver oriented. Their research related to the explicitation of implicit logical links support this study of shifts of cohesion in translating process. It is a relevant study as it shows the process of explicitation of implicit logical links as one of shifts in cohesion (associated on Blum-Kulka's (1986) work), therefore it is useful to develop the analysis of shifts in conjunctive relations in the study. The difference is that their research only focuses on cohesion shift in the level of explicitness, and it uses different source text.

Pramithasari (2009) in her thesis entitled "Grammatical Cohesion of Sir. A.C. Doyle's *The Return of Sherlock Holmes* and D. Dianasari's *Kembalinya Sherlock Holmes*" studies on the types of cohesion found in the bilingual translation novel. She focuses to find both the grammatical cohesion in the original novel and the grammatical cohesion which are employed in Bahasa Indonesia novel. She tries to compare the cohesion found in the bilingual languages and finds the similarities in set of cohesive devices in both languages. Her thesis support the study of cohesion in translation, and it is a relevant study because it also shows the type of conjunction as the part of cohesive devices both in English and Bahasa Indonesia.

All of the studies above share one point in common: the translation of cohesion play a significant role in the successful of the translating process. As mentioned before, they are useful as the basis to develop the analysis on this study and provide some more information about cohesive devices particularly conjunctive relation which is as the focus of this study. Of course, the point of view on this study is different with those previous researches. This study conducts contrastive descriptive analysis to the data and focuses on the English conjunctive relations found in the data, the procedures to translate them into the Bahasa Indonesia as the TL, and try to identify shifts in their translation process.

C. Conceptual Framework and Orientation

1. Framework

This study analyzes the translation procedures of the conjunctive relation in Ernest Hemingway's short stories; "The Snow of Kilimanjaro", "A Clean Well-Lighted Place", "The Gambler, The Nun, and The Radio", "Fathers and Sons", "The Short Happy Life of Francis Macomber", and their translation in Bahasa Indonesia. This study adapts the theory of translation by Jacobson (in Venutti, 2000). For the conception of the types of conjunctive relation, the study adopts Halliday and Hassan's theory (1976) and supported by theory

from Baker (1992). The theory of translation procedures by Vinay and Darbelnet (2008: 84-93) is also adapted to support this study, whereas the conception of shifts of cohesion, the researcher adapts Blum Kulka's theory (In Venuti, 2000).

2. Orientation

a. Translation

Interlingual translation constitutes the type of translation applied in this research, whereas the theory is adopted from Jacobson (in Venutti, 2000). He classifies translation into three types.

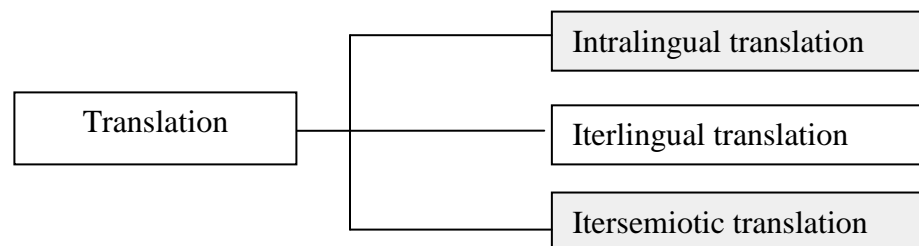


Figure 2. The classification of translation by Jacobson (1959)

Intralingual translation is the translation within the same language such as a translation of a dialect into other dialect in a same language. In interlingual translation, there can be two or more languages involved with different natures, structures, and

characteristics, whereas intersemiotic translation is the translation of the verbal sign by a non-verbal sign. Only the second category, interlingual translation, is deemed as ‘translation proper’ by Jakobson. It is the translation from one language into another language. The example of interlingual translation in this research is the translation of English short stories into the target language text, Bahasa Indonesia. In interlingual translation, it is hard to get equivalent meaning since the languages involved in a translation process have different natures, structures and characteristics.

b. Types of Conjunctive Relation

The classification of types of conjunctive relation in this study is based on the work of Halliday and Hassan (1976) in their book *Cohesion in English*. The types of conjunctive relation are Addition, Adversative, Causal, Temporal, and Continuative. They are summarized in Table 1.

Table 1. Types of Conjunctive Relation

No	Types of Relation			Forms/Expressions
1	Additive			
	(1)	Simple		
		a)	additive	<i>and, and also</i>

		b)	negative	<i>nor, and... not</i>
		c)	alternative	<i>or, or else</i>
	(2)	Complex, emphatic		
		a)	additive	<i>furthermore, add to that</i>
		b)	alternative	<i>Alternatively</i>
	(3)	Complex, de-emphatic		<i>by the way, incidentally</i>
	(4)	Apposition		
		a)	expository	<i>that is, in other words</i>
		b)	exemplificatory	<i>Thus</i>
	(5)	Comparison		
		a)	similar	<i>likewise, in the same way</i>
		b)	dissimilar	<i>on the other hand, by contrast</i>
	2	Adversative		
	(1)	Adversative 'proper'		
		a)	simple	<i>yet, though, only</i>
		b)	+ 'and'	<i>But</i>
		c)	emphatic	<i>however, even so, all</i>
	(2)	Contrastive (Avowal)		<i>in (point of) fact, actually, as a matter of fact</i>
	(3)	Contrastive Relations		
		a)	simple	<i>but, and</i>
		b)	emphatic	<i>however, conversely, on the other hand</i>
	4)	Correction		
		a)	of meaning	<i>instead, rather, on the contrary</i>
		b)	of wording	<i>at least, I mean</i>
	5)	Dismissive relations		
		a)	closed	<i>in any case, in either case, whichever</i>
		b)	open-ended	<i>anyhow, at any case</i>
	3	Causal		
	(1)	General		
		a)	simple	<i>so, then, therefore</i>
		b)	emphatic	<i>consequently, accordingly, because of this</i>
	(2)	Specific		
		a)	reason	<i>on account of this</i>
		b)	result	<i>in consequence, as a result</i>
		c)	purpose	<i>with this in mind</i>

	(3)	Reversed causal	<i>for, because</i>
	(4)	Conditional	
		a) simple	<i>Then</i>
		b) emphatic	<i>in that case, in such an event</i>
		c) generalized	<i>under the circumstances</i>
		d) reversed polarity	<i>otherwise, under the circumstances</i>
	(5)	Respective	
		a) direct	<i>in this respect, here, with regard to this</i>
		b) reversed polarity	<i>otherwise, in other respects, aside</i>
4	Temporal		
	(1)	Simple	
		a) sequential	<i>(and) then, next, afterwards, after that</i>
		b) simultaneous	<i>just then, at the same time</i>
		c) preceding	<i>before that, hitherto, previously</i>
	(2)	Conclusive	<i>in the end, finally, eventually, at last</i>
	(3)	Correlatives form, external	
		a) sequential	<i>first... then, first... next</i>
		b) conclusive	<i>at first... finally, at first..., in the end</i>
	(4)	Complex	
		a) immediate	<i>at once, just before</i>
		b) interrupted	<i>soon, later, formerly</i>
		c) repetitive	<i>next time, this time, on this occasion</i>
		d) specific	<i>next day, five minutes earlier</i>
		e) durative	<i>meanwhile, all this time</i>
		f) terminal	<i>until then</i>
		g) punctiliar	<i>next moment, at this moment</i>
	(5)	Internal temporal	
		a) sequential	<i>then, next</i>
		b) conclusive	<i>finally, in conclusion</i>

	(6)	Temporal relation, correlative form		
		a)	sequential	<i>first, next</i>
		b)	conclusive	<i>in the first place</i>
	(7)	here and now		
		a)	past	<i>up to now, here, up to this point</i>
		b)	present	<i>at this point</i>
		c)	future	<i>from now on</i>
	(8)	Summary		
		a)	summarizing	<i>to sum up, in short, briefly</i>
		b)	resumptive	<i>to resume</i>
5	Continuative			<i>now, of course, well, anyway, surely, after all</i>

c. Translation Procedures

This study adopts Vinay and Darbelnet's translation procedures. They are Borrowing, Calque, Literal, Transposition, Modulation, Equivalence, Adaptation, Compensation, Concentration, Dissolution, Amplification, Economy, Reinforcement, Condensation, Explication, Implication, Generalization, Particularization, and Inversion (Vinay and Darbelnet in Molina & Albir, 2002; and in Venuti 2000).

Table 2. Translation Procedures

No	Translation Procedures	Example
1	Borrowing	SL: Computer TL: <i>Komputer</i>
2	Calque	SL: Software TL: <i>Perangkat lunak</i>
3	Literal	SL: I will buy a book. TL: <i>Saya akan membeli sebuah buku.</i>
4	Transposition	SL: He would not write about his experience in France. <u>Nor</u> about his woman there. TL: <i>Dia tidak akan menulis tentang pengalamannya saat di Perancis. <u>Juga tidak akan menulis tentang wanita itu.</u></i>
5	Modulation	SL: Could you give me a favor? TL: <i>Dapatkah kalian menolongku?</i>
6	Equivalence	SL: It is <u>raining cats and dogs</u> today. TL: <i>Hujan deras sekali hari ini.</i>
7	Adaptation	SL: as white as snow TL: <i>suputih kapas</i>
8	Compensation	SL: a pair of scissors TL: <i>sebuah gunting</i>
9	Concentration	SL: a cup of coffee TL: <i>secangkir kopi</i>
10	Dissolution	SL: a whiteboard TL: <i>sebuah papan tulis putih</i>
11	Amplification	SL: <u>Ramadhan</u> is the ninth month of Islamic calendar. TL: <i>Bulan puasa kaum muslim adalah bulan kesembilan pada kalender islam.</i>
12	Economy	SL: He is <u>good looking man</u> . TL: <i>Ia <u>tampan</u>.</i>
13	Reinforcement	SL: Shall I phone <u>for</u> a cab? TL: <i>Voulez-vous que je <u>telephone pour faire venir</u> une voiture?</i> (This procedure is devoted only for English and French)
14	Condensation	SL: <u>Entrée de la garde</u>

		TL: <i>To the station</i> (This procedure is devoted only for English and French)
15	Explicitation	SL: If it had not been she it would have been another. TL: <i>Dan kalau bukan salah dia, sudah pasti salah seorang dari perempuan-perempuan lain yang pernah melintas di hidupnya.</i>
16	Implicitation	ST: <u>So then</u> the letter in answer to the one he had written came in on a platter one morning TL: <i>Surat balasan bagi surat yang dikirimkannya dulu diantarkan padanya di atas baki pada suatu pagi.</i>
17	Generalization	SL: nephew, cousin TL: <i>sepupu</i>
18	Particularization	SL: air transportation TL: <i>pesawat</i>
19	Inversion	SL: I am awfully sorry about the odor, <u>though</u> . TL: <i>Tapi maafkan baunya yang tak tertahankan ini.</i>

e. Shifts of Cohesion

The orientation of this study concerning on shifts of cohesion is based on the theory proposed by Blum-Kulka (in Venuti 2000) about 'Shifts of Cohesion and Coherence in Translation', for the classification of cohesion shift of expression.

This study will investigate shifts of conjunctive relation between sentences as the effect of the translation of Hemingway's short stories into Bahasa Indonesia. The investigation of the shift will

cover the shift in the level of explicitness, implicitness, and also meaning change.

Table 3. Shifts in the Translation of Conjunctive Relation

No	Kinds of the Shifts	Meaning
1	Explicitness	The implicit conjunctive relation in the ST is explicitated in the TT. So the general level of the target texts' textual explicitness is higher or lower than that of the ST.
2	Implicitness	The conjunctive relations in the ST are not realized in the TT.
3	Meaning Change	The explicit and implicit meaning potential of the source text changes through translation.

D. Analytical Construct

This study focuses on interlingual translation where there are two languages with different natures, structures, and characteristics involved. The data of this study are conjunctive relation found in Hemingway's short stories entitled "The Snows of Kilimanjaro", "A Clean, Well-Lighted Place", "The Short Happy Life of Francis Macomber", "The Gambler, The Nun, and The Radio", and "Fathers and Sons" and their translation in Bahasa Indonesia. According Halliday (in Butt, 2003:39), every text has three kinds of meaning; they are ideational, interpersonal, and textual. The textual meaning concerns with the creation of a text which handles the relationships of cohesion within and between sentences. Halliday and Hassan (1976) divide English cohesion into two types: grammatical and lexical cohesion. Conjunctive relation as part of cohesion is a semantic relation which link sentences together. They are signaled by the conjunction which related to both grammatical and lexical cohesion. This study aims to identify the types of conjunctive relation (Additive, Adversative, Causal, Temporal, and Continuative) found in the original novel, then to investigate translation procedures applied by the translator in transferring them into Bahasa Indonesia, and to find the shifts that occur as the effect of the translation of conjunctive relations

into the TL. Below is the diagram of the analytical construct of this study.

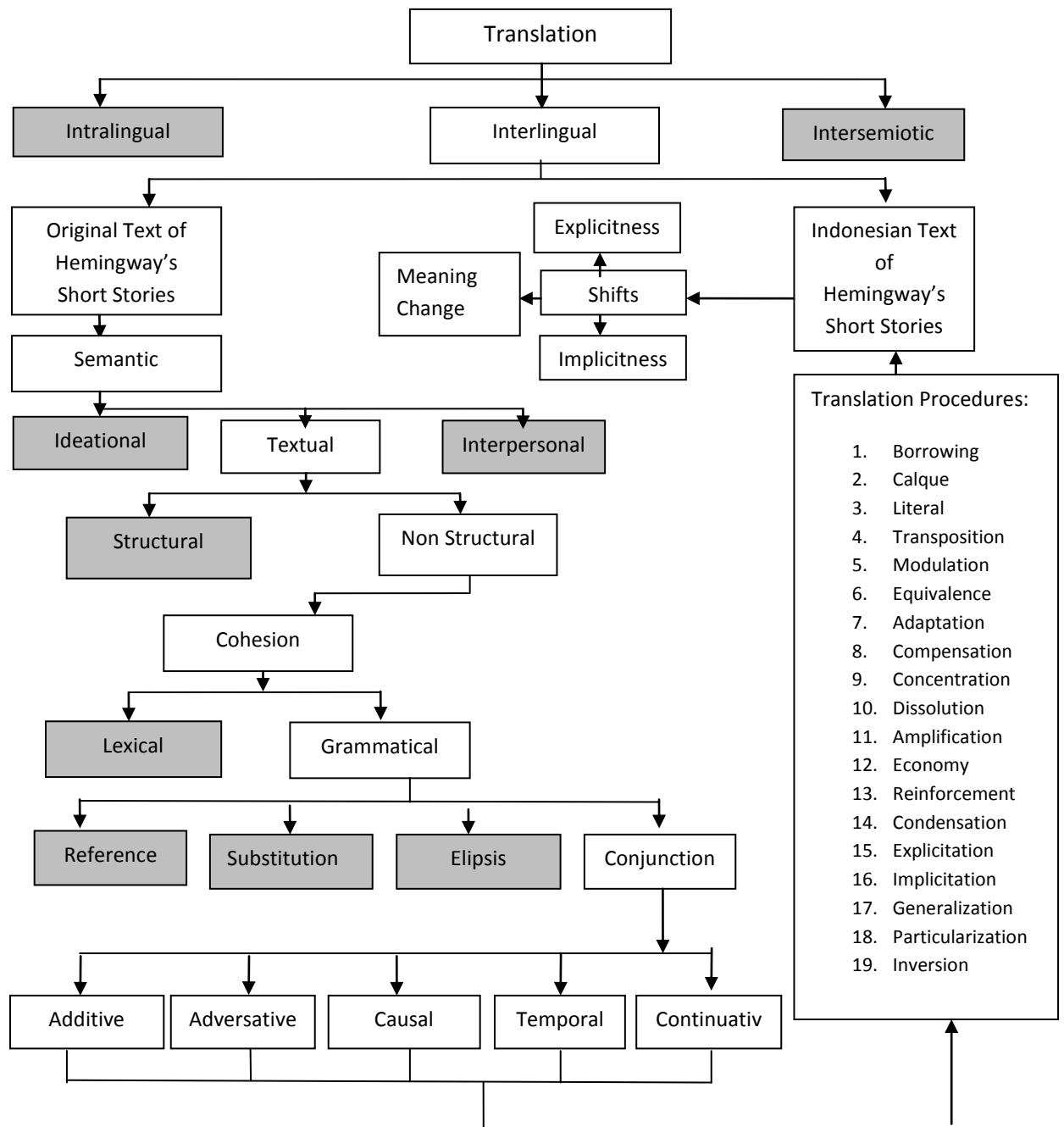


Figure 3. An analytical construct of the translation of conjunctive relations in Ernest Hemingway's short stories into Bahasa Indonesia

CHAPTER III

RESEARCH METHOD

A. Type of the Research

This research analyzes the translation of conjunctive relation in Ernest Hemingway's short stories: "The Snow of Kilimanjaro", "A Clean, Well-Lighted Place", "The Short Happy Life of Francis Macomber", "The Gambler, The Nun, and The Radio", and "Fathers and Sons" in Bahasa Indonesia. Type of this research is descriptive qualitative. A qualitative research is a research method which place more emphasis on the understanding of a problem than to see the problem for generalization of the research. It uses analysis techniques, which examines issues case by case basis because qualitative methodology convinced that the nature of the problem will vary with the nature of other.

A descriptive research is a research which is conducted to investigate a condition or other phenomenon of which the result presented in a report (Arikunto, 2010: 3). It is intended to know what actually happens in certain situation and condition. The kind of this

research is aimed to describe systematically the facts in the area of interest factually and accurately.

B. Data and Data Sources

The data of this study are collected from five short stories by Ernest Hemingway which have been translated into Bahasa Indonesia which are included in one book entitled *Kumpulan Cerita Pendek Ernest Hemingway Salju Kilimanjaro* by Ursula G. Buditjahja as the data source. The original sources are taken from a compilation book of Hemingway's short stories, *The First Forty-Nine Stories by Ernest Hemingway*, published by Jonathan Cape, Thirty Bedford Square, London. Those short stories are "The Snows of Kilimanjaro", "A Clean, Well-Lighted Place", "The Short Happy Life of Francis Macomber", "The Gambler, The Nun, and The Radio", "Fathers and Sons". And their translated versions in Bahasa Indonesia are entitled: "Salju Kilimanjaro", "Tempat yang Bersih dan Terang", "Kebahagiaan Hidup Francis Macomber", "Penjudi, Perawat, dan Radio", and "Ayah dan Anak".

Those short stories contain many kinds of conjunctive relations as cohesive device and are sufficient to obtain the data of conjunctive relation. In this study, only the conjunctive relations indicating an

additive, adversative, causal, temporal, and also continuative are collected as the data for the analysis. The form of the data in this study is sentences which contain the conjunctive relation and the contexts are from paragraph and also dialogues in the short stories.

C. Instrument of the Data

An instrument plays an important role in collecting the required data. Instrument is a kind of tool which is used by the writer to collect the data. In this case, Lincoln and Guba in Sugiyono (2010: 306) state that the instrument of choice in naturalistic inquiry is the human. They continue that other forms of instrumentation may be used in later phases of the inquiry, but the human is the initial and continuing mainstay.

The research instrument of this study is the researcher herself. That is, only the researcher who undertake all the research activities from planning to reporting the results. The logic and the interpretative abilities are used by the researcher as a basis for the analysis that allows a systematic study.

D. Data Collecting Technique

In this study, a library research is conducted by the researcher to collect the data since the data source is a written language. The observation method as proposed by Suharsimi Arikunto (2010:199) includes focusing attention to an object using all the senses also applied in this study. The technique is done by observing and recording carefully. In collecting the data in this study, the English short stories and their translation into Bahasa Indonesia are observed and documented as the data by the researcher. The sentences which contain conjunctive relations in the original short stories are taken as the data.

The data is used in this research constitutes sentences which are contain conjunctive relation. That sentence in the English and Bahasa Indonesia texts which has conjunctive relation is written and classified in the data sheet with a given code. The codes of the data consist of the code which indicates the type of the conjunctive relation, the translation procedure, and shift of the conjunctive relation. The example of the data sheet is in the Table 4 and the information of the data codes are in the Table 5 below.

Table 4. The Example of the Data Sheet

SHORT STORY 1					
NO	SOURCE EXPRESSION	TARGET EXPRESSION	CODE		
			CR	TP	SC
1	'Look at them,' he said. 'Now is it sight or is it scent that brings them like that?' (58)	'Coba kau amati burung-burung itu,' katanya. 'Nah, coba tebak, indera penglihatan ataukah indera penciuman yang membuat mereka begitu?' (2)	CON	MOD	-

Table 5. Information of the Data Codes

CONJUNCTIVE RELATION (CR)					
No	Types of Relation		Forms/Expressions		Code
1	Additive				ADD
	(1)	Simple			1
		a) additive	<i>and, and also</i>		1.1
		b) negative	<i>nor, and... not</i>		1.2
		c) alternative	<i>or, or else</i>		1.3
	(2)	Complex, emphatic			2
		a) additive	<i>furthermore, add to that</i>		2.1
		b) alternative	<i>alternatively</i>		2.2
	(3)	Complex, de-emphatic	<i>by the way, incidentally</i>		3

	(4)	Apposition		4
	a)	expository	<i>that is, in other words</i>	4.1
	b)	exemplificatory	<i>Thus</i>	4.2
	(5)	Comparison		5
	a)	Similar	<i>likewise, in the same way</i>	5.1
	b)	dissimilar	<i>on the other hand, by contrast</i>	5.2
2	Adversative			ADV
	(1)	Adversative 'proper'		1
	a)	Simple	<i>yet, though, only</i>	1.1
	b)	+ 'and'	<i>But</i>	1.2
	c)	emphatic	<i>however, even so, all</i>	1.3
	(2)	Contrastive (Avowal)	<i>in (point of) fact, actually, as a matter of fact</i>	2
	(3)	Contrastive Relations		3
	a)	Simple	<i>but, and</i>	3.1
	b)	emphatic	<i>however, conversely, on the other hand</i>	3.2
	4)	Correction		4
	a)	of meaning	<i>instead, rather, on the contrary</i>	4.1
	b)	of wording	<i>at least, I mean</i>	4.2
	5)	Dismissive relations		5
	a)	Closed	<i>in any case, in either case, whichever</i>	5.1

		b)	open-ended	<i>anyhow, at any case</i>	5.2
3	Causal				CAU
	(1)	General			1
		a)	Simple	<i>so, then, therefore</i>	1.1
		b)	emphatic	<i>consequently, accordingly, because of this</i>	1.2
	(2)	Specific			2
		a)	Reason	<i>on account of this</i>	2.1
		b)	Result	<i>in consequence, as a result</i>	2.2
		c)	purpose	<i>with this in mind</i>	2.3
	(3)	Reversed causal		<i>for, because</i>	3
	(4)	Conditional			4
		a)	Simple	<i>Then</i>	4.1
		b)	emphatic	<i>in that case, in such an event</i>	4.2
		c)	generalized	<i>under the circumstances</i>	4.3
		d)	reversed polarity	<i>otherwise, under the circumstances</i>	4.4
	(5)	Respective			5
		a)	Direct	<i>in this respect, here, with regard to this</i>	5.1
		b)	reversed polarity	<i>otherwise, in other respects, aside</i>	5.2
4	Temporal				TEM
	(1)	Simple			1
		a)	sequential	<i>then, next, afterwards, after</i>	1.1

			<i>that</i>	
	b)	simultaneous	<i>just then, at the same time</i>	1.2
	c)	preceding	<i>before that, hitherto, previously</i>	1.3
(2)	Conclusive		<i>in the end, finally, eventually, at last</i>	2
(3)	Correlatives form, external			3
	a)	sequential	<i>first... then, first... next</i>	3.1
	b)	conclusive	<i>at first... finally, at first..., in the end</i>	3.2
(4)	Complex			4
	a)	immediate	<i>at once, just before</i>	4.1
	b)	interrupted	<i>soon, later, formerly</i>	4.2
	c)	repetitive	<i>next time, this time, on this occasion</i>	4.3
	d)	specific	<i>next day, five minutes earlier</i>	4.4
	e)	durative	<i>meanwhile, all this time</i>	4.5
	f)	terminal	<i>until then</i>	4.6
	g)	punctiliar	<i>next moment, at this moment</i>	4.7
(5)	Internal temporal			5
	a)	sequential	<i>then, next</i>	5.1
	b)	conclusive	<i>finally, in conclusion</i>	5.2
(6)	Temporal relation, correlative form			6
	a)	sequential	<i>first, next</i>	6.1

		b)	conclusive	<i>in the first place</i>	6.2
	(7)	here and now			7
		a)	Past	<i>up to now, here, up to this point</i>	7.1
		b)	present	<i>at this point</i>	7.2
		c)	Future	<i>from now on</i>	7.3
	(8)	Summary			8
		a)	summarizing	<i>to sum up, in short, briefly</i>	8.1
		b)	resumptive	<i>to resume</i>	8.2
5	Continuative			<i>now, of course, well, anyway, surely, after all</i>	CON
TRANSLATION PROCEDURES (TP)					
No	Name			Code Abbreviation	
1	Literal			LIT	
2	Transposition			TRA	
3	Modulation			MOD	
4	Equivalence			EQU	
5	Inversion			INV	
6	Amplification			AMP	
7	Implicitation			IMP	
8	Explicitation			EXP	
SHIFTS OF CENJUNCTIVE RELATION (SC)					
No	Name			Code Abbreviation	
1	Explicittness			ESS	
2	Implicittness			ISS	
3	Meaning Change			MEA	

E. Data Analysis

The data analysis according to the concepts which are presented as the basis to find the type of conjunctive relation, the procedure applied by the translator in transferring the conjunctive relations into the target language, and shifts of conjunctive relations.

First in the data analysis, the identification of conjunctive relation in the short stories is conducted. Then the data are classified. Finally, the data are analyzed based on the scope of the study by applying theory regarding conjunctive relation, the procedure of translation and shifts of cohesion.

F. Trustworthiness

Reliability test (data provision) is done by means of observation and recording in perseverance. Both texts were reread carefully by the researcher so that the data were in accordance with the problems formulated in this research. Moreover, the researcher applied the triangulation technique to examine the credibility of the data. The triangulation technique was attained by asking other people to discuss the data in order to know the correct interpretation. The people were the chosen friends with the same major study, and the researcher's

consultants. Their capability in analyzing and criticizing translation would be in accordance with this research.

CHAPTER IV

FINDINGS AND DISCUSSION

This research is intended to analyze the Conjunctive Relation in Ernest Hemingway's short stories entitled "The Snows of Kilimanjaro", "A Clean, Well-Lighted Place", "The Gambler, The Nun, and The Radio", "Fathers and Sons", "The Short Happy Life of Francis Macomber" and their translation in Bahasa Indonesia as realized in "Salju Kilimanjaro", "Tempat yang Bersih dan Terang", "Kebahagiaan Hidup Francis Macomber", "Penjudi, Perawat, dan Radio", and "Ayah dan Anak".

As mentioned in the first chapter, this research has three objectives; to identify the types of conjunctive relation found in the original short stories, to find the procedures applied by the translator in translating the conjunctive relation, and to identify the shifts of conjunctive relation as the effect of the translation process. The result of this research is explained in findings and discussion section. The data gained will be presented in the findings section and the explanation will be conveyed in detail in the discussion section.

A. Findings

There are three points in this section. The first section presents the findings of the types of conjunctive relation in the original short stories. The second one presents the findings of translation procedures applied by the translator in transferring the conjunctive relation into Bahasa Indonesia. The last one presents the findings of the shifts of the conjunctive relation in the translation of Hemingway's short stories into Bahasa Indonesia.

1. Types of Conjunctive Relation Found in the Hemingway's Short Stories

Based on the analysis of the conjunctive relation in the original short stories of Ernest Hemingway, there are 272 ties of conjunctive relation gained as the data of this study. The type, the frequency, and the percentage of the occurrences of the conjunctive relation in this study are presented in Table 6.

Table 6. The Types of Conjunctive Relation in Hemingway's Short Stories

No	Types of Conjunctive Relation		f	%	Σ	%
1	Additive					
	a)	simple additive	47	17.27%	63	23.16%
	b)	Negative	10	3.17%		
	c)	Alternative	5	1.59%		
	d)	complex additive	1	0.32%		
2	Adversative					
	a)	Simple	47	17.27%	78	28.68%
	b)	+ ‘and’	3	1.10%		
	c)	contrastive (avowal)	1	0.32%		
	d)	simple contrastive relation	24	8.82%		
	e)	emphatic contrastive	2	0.64%		
	f)	correction of meaning	1	0.32%		
3	Causal					
	a)	general, simple	20	7.35%	27	9.92 %
	b)	reversed causal	3	0.95%		
	c)	Conditional	4	1.47%		
4	Temporal					
	a)	simple sequential	50	18.38%	64	23.52%
	b)	Simultaneous	4	1.27%		
	c)	Conclusive	2	0.64%		
	d)	correlative sequential	4	1.47%		
	e)	Interrupted	1	0.32%		
	f)	(internal) sequential	2	0.64%		
	g)	Conclusive	1	0.32%		
5	Continuative				40	12.70%
Total					272	100%

Table 6 shows that the adversative type is the most frequent ties which are found in Hemingway's short stories. The total occurrences of the adversative type are 78 ties or 28.68%. Under the

heading of the adversative type, the relations which are found in the short stories are expressed in the forms of adversative ‘proper’ (simple) with 47 ties or 20.63%, containing relation with three ties or 1.10%, contrastive relations avowal with one ties or 0.36%, simple contrastive relations (external) with 24 ties or 8.82%, emphatic contrastive relations with two ties or 0.73%, and correction of meaning with one ties or 0.36%.

Temporal type has the total occurrences 64 ties or 23.52%. Under the heading of the temporal type, the relations which are found in the short stories are expressed in the forms of simple temporal relations ‘sequential’ with 50 ties or 18.38%, simultaneous four ties or 1.47%, simple conclusive relations two ties or 0.73%, sequential correlative forms four ties or 1.47%, complex temporal relations ‘interrupted’ one tie or 0.36%, (internal) sequential has 2 ties or 0.73%, and conclusive temporal relations (internal) has one tie or 0.36%.

The frequency of the adversative type is followed that of the additive type with the total occurrences are 63 ties or 23.16%. Under the heading of additive type, the relations which are found in the short stories are expressed in the forms of simple additive relations (external and internal): additive with 47 or 17.27%; negative with 10 ties or

3.67%; and alternative with five ties or 1.83%. Still under the heading of additive type, one ties or 0.36% is expressed in the form of complex additive relations (internal).

The continuative type has 40 ties or 14.70%. And the last is the causal type; with the total occurrences are 27 ties or 9.92%. Under the heading of causal type, the relations which are found in the short stories are expressed in the forms of simple general relations with 20 or 7.35%, reversed causal relations with three ties or 1.10%, and simple conditional relations with four ties or 1.47%.

2. The Procedures Applied by the Translator in Translating the Conjunctive Relation into Bahasa Indonesia

This second point shows the type, number, and the percentage of the translation procedures applied by the translator in translating the conjunctive relation in Hemingway's short stories into Bahasa Indonesia. The findings will be presented in Table 7.

Table 7. Translation Procedures Applied by the Translator in Translating the Conjunctive Relation

No	Translation Procedures	Σ / f	%
1	Literal	172	63.23%
2	Transposition	13	4.77%
3	Modulation	20	7.35%
4	Equivalence	12	4.41%
5	Inversion	13	4.77%
6	Amplification	10	3.67%
7	Implication	13	4.77%
8	Explication	5	1.83%
9	Double Procedures	14	5.14%
	a) Inversion & Amplification	2	0.73%
	b) Inversion & Equivalence	3	1.10%
	c) Inversion & Transposition	6	2.20%
	d) Inversion & Modulation	2	0.73%
	e) Inversion & Explication	1	0.36%
Total		272	100%

Based on Table 7, there are eight types of translation procedures adopted by the translator in translating the conjunctive relation into Bahasa Indonesia. Also, there are double procedures which involve some combinations of those eight procedures adopted by the translator in translating the data. Table 7 shows that literal translation is the most frequent procedure applied by the translator in translating the conjunctive relation in Hemingway's short stories into Bahasa Indonesia with the occurrences are 172 cases or 63.23%. Then, it is followed by modulation with the occurrences are 20 or 7.35%. Next are transposition, implicitation, and inversion procedures with the same occurrences are 13 cases or 4.77%, and equivalence procedure with the occurrences are 12 or 4.41%, then amplification with the occurrences are 10 or 3.67%. And the lowest occurrences is explicitation procedure with 5 cases or 1.83%, While double procedures which are adopted by the translator are found 14 cases or 5.14% which comprise the combination of inversion and amplification with the occurrences are two cases or 0.73%, inversion and equivalence are three cases or 1.10%, inversion and transposition are six cases or 2.20%, inversion and modulation with the occurrences are two cases or 0.73%, and inversion and explicitation only one case or 0.36%.

3. The Shifts of Conjunctive Relation

Based on the analysis of the translation of conjunctive relation in Hemingway's short stories into Bahasa Indonesia, there are three kinds of shifts of conjunctive relation found in the data. The type, the frequency, and the percentage of the occurrences of the shifts of conjunctive relation are presented in Table 8.

Table 8. The Shifts of Conjunctive Relation

No	Shifts	Σ / f	%
1	Explicitness	15	5.51%
2	Implicitness	15	5.51%
3	Meaning Change	11	4.04%
4	No Shifts	231	84.93%
Total		272	100%

Table 8 shows that from the total occurrences of shift in the translation of the conjunctive relation in Hemingway's short stories into Bahasa Indonesia, the shift in the level of explicitness and implicitness are equal with the total occurrences are 15 cases or 5.51%, and then it is followed by the shift in meaning change with the occurrences are 11 cases or 4.04%, whereas the data with no shifts

occur in their translation into Bahasa Indonesia are 231 cases or 84.93%.

B. Discussion

This section presents the detail analysis of the conjunctive relation in Ernest Hemingway's short stories and their translation in Bahasa Indonesia which is as the main concern of this study. The analysis will cover the types of conjunctive relation that found in the short stories, the procedure applied in translating the conjunctive relation, and shift of conjunctive relation that occur in their translation.

1. The Analysis of Conjunctive Relation in Ernest Hemingway's Short Stories

The presentation of the data analysis is mainly based on the types of conjunctive relation found in the short stories. There are Additive, Adversative, Causal, Temporal, and Continuative.

a. Additive

Based on the data findings, the additive type has 63 ties or 23.16% in Hemingway's short stories. The data are expressed in various forms under the heading of the additive relation; simple

additive, negative, alternative, and complex additive relation. The examples of their occurrence are as follows.

Example 1

ST	He remembered Johnson afterwards coming into the mess and starting to tell about it. And how quiet it got and then somebody saying, ‘You bloody murderous bastard!’ (p.63)
TT	<i>Ia ingat Barker kemudian datang ke asrama tentara dan mengisahkan pengalamannya. Betapa heningnya waktu itu, dan kemudian seorang berteriak, ‘Bangsat kau, pembunuh, kau!’ (p.12)</i>
Code	025/ADD-1.1/IMP/ISS

Based on the data above, there is an additive conjunctive relation that is expressed by the word “**and**”. It belongs to simple additive (external and internal) which can be expressed simply as “**and**”, “**and also**”, “**and... too**”. The additive relation has function to link the information between the second and the previous sentences. The first sentence gives the information about what Johnson did whereas the following sentence gives information about the situation when the event is occur. Thus, the first and the second sentence are related by the conjunctive relation “**and**”.

The information in both sentence in the data above indicate two different facts which make them have external sense, and then the

writer regard them as connected in some way by the emergence of the simple additive relation “**and**”.

In the data above, there is no word that indicates the translation of conjunctive relation “**and**” in the TT. In Bahasa Indonesia, the conjunctive relation “**and**” is usually translated into “**dan**”.

The procedure adopted by the translator in translating the data above is implicitation since there is no word that indicates the translation of the conjunctive relation “**and**” in the TT. There a shift of implicitation of the conjunctive relation occurs in the translation of the data above. Although the conjunctive relation “**and**” is not translated into the TT, there is no confusion in the logical relationship between the first and the second sentence. The translation of the data above in the target language is still able to be understood with the clear logical sense. In other words, the conjunctive relation “**and**” that is unrealized by the translator in the data above does not diminish the meaning of the relation between the first and the second sentence.

Example 2

ST	You see they were his guns still and he never bought any others. Nor did he hunt any more. (p.74)
-----------	----------------------------------------------------------------------------------------------------------

TT	Kau lihat sendiri, senapan-senapan itu masih tetap miliknya dan dia tidak pernah membeli senapan yang lain. Dia juga tidak pernah berburu lagi. (p.37)
Code	059/ADD-1.2/TRA,INV/-

In Example 2 above, the conjunctive relation “**nor**” is classified into additive type. In the additive type, “**nor**” belongs to simple additive relation (negative). This relation can be signaled by some expressions such as “**nor**”, “**and... not**”, “**not either**”, and “**neither**”. In the data above, the first and the second sentences have a tight correlation. The conjunctive “**nor**” on the data above is to connect the negative information in the first sentence with the idea of the second sentence. In the example above, “**nor**” indicates that there is something more to be said in the second sentence about particular activities that also never be done anymore by the third person who is as the object of the speaking in the context sentences above and therefore they have internal sense.

The conjunctive relation “**nor**” is translated into “**juga tidak pernah**” in the TT. In Example 2, the conjunctive “**nor**” is also used to avoid repetition about the information from the previous sentence. It is because an English sentence is usually shorter than Bahasa Indonesia for the sake of its brevity. The conjunctive relation “**nor**” in

the data above is translated using transposition procedure since the word “**nor**” cannot be translated literally into Bahasa Indonesia. Also, the conjunctive “**nor**” in the data above is translated using inversion procedure since the translator moved the conjunctive “**nor**” to another place in a sentence in the TT.

The translation conjunctive relation “**nor**” into “**juga tidak pernah**” in the data above is acceptable and does not diminish the meaning of the idea between the first and the second sentence. It also reads natural in Bahasa Indonesia. There is no shift occur in the translation of the data above.

Example 3

ST	I think we might make it as we can until the plane comes. Or until the plane doesn't come. (p.59)
TT	<i>Kukira sebaiknya kita tenang saja, sampai pesawat itu datang. Atau sampai pesawat itu tidak jadi datang. (p.3)</i>
Code	005/ADD-1.3/LIT/-

Based on Example 3, there is a conjunctive relation which shows alternative meaning expressed as “**or**” in the ST and it acts as a logical relation between the sentences. The conjunctive relation “**or**”

belongs to the simple additive relation type that shows alternative. In English, additive relation (alternative) can be marked by conjunctive relation “**or**” and “**or else**”. In the data above, the second sentence has a tight correlation with the previous sentence. The second sentence shows other alternative situation that possible to occur related to the idea of the first sentence. Thus, “**or**” in the example above has internal sense since it deals with another possible opinion which is associated by the statement of the first sentence.

The conjunctive relation “**or**” in the data above is translated into “**atau**” in the TT. The translator obtains the literal translation since the data is translated directly from one word to one word in the TT. The conjunctive relation “**or**” and “**atau**” have equivalent meaning. In Bahasa Indonesia “**atau**” is also to indicate a relation that contains alternative choice between one idea and the following idea. There is no shift found in the translation of conjunctive relation in the data above, and it is a natural form for conjunctive relation “**or**” which is translated into “**atau**” in Bahasa Indonesia.

Example 4

ST	Like all men with a faculty that surpasses human requirements, his father was very nervous. Then, too , he was sentimental, and, like most sentimental people, he was both cruel and abused. (p.461)
TT	<i>Seperti halnya orang yang dikaruniai indera yang tajam melebihi apa yang diperlukan manusia umumnya, ayahnya sangat penggugup. Selain itu, ia perasa, dan seperti umumnya orang yang perasa, ia kejam dan tidak disuka orang. (p.115)</i>
Code	137/ADD-2.1/EQU/-

In the Example 4, there is a complex additive relation which is expressed by “**then, too**”. Complex additive relations are usually expressed by some expressions such as “**furthermore**”, “**moreover**”, “**additionally**”, “**besides that**”, and etc. The relation between those sentences in the data above is clearly in the internal sense since by the emergence of the conjunctive in complex additive form, “**then, too**”, it indicates that meaning of the idea in the second sentence is related tightly with the idea in the presuppose sentence. Or the writer wants to add the meaning strength of both sentences that there is another point in the second sentence which must be considered as one tight tie together with the previous sentence.

The conjunctive relation in the data above is not translated literally by the translator obtains since the data will be awkward if it

were translated directly from word to word in the TT. The additive conjunctive relation which expressed by “**then, too**” in the data above is translated using equivalence procedure. The translator in the data above makes the translation of the additive conjunctive relation in ST as closely as possible into “**selain itu**” in the TT. The expression of “selain itu” in the receptor language also indicates that there is more to be said related to the idea of the following sentence. Thus, the translation of the data above is acceptable and reads natural in Bahasa Indonesia. There is no shift found in the translation of conjunctive relation in the data above.

b. Adversative

Based on the data findings, the adversative type has the most frequent ties with the total number are 78 ties or 28.68% in Hemingway’s short stories. The data are expressed in various forms under the heading of the adversative type: simple adversative relations ‘proper’ (external and internal) include simple relation and containing; contrastive relations avowal (internal); contrastive relations simple and emphatic; and corrective relation of meaning. The examples of the data are as follow.

Example 5

ST	I knew I would be a saint. Only I believed it took time when I found it did not happen suddenly.
TT	<i>Aku tahu aku akan menjadi santa. Hanya aku pikir untuk itu perlu waktu ketika kulihat hal itu tidak bisa terwujud tiba-tiba.</i>
Code	116/ADV-1.1/LIT/-

The conjunctive “**only**” in the data above belongs to the adversative type. In adversative type, it is part of simple adversative relations (in spite of external and internal) which can be signaled by the conjunctive such as “**only**”, “**yet**”, and “**though**”. The conjunctive “**only**” is used usually in initial position and it functions to show that there is a contrast idea of an expectation with something that was previously stated. In the data above the second sentence corresponds to the previous sentence about the speaker’s idea of her expectation to be a saint and then she realized that it won’t be easy to get what she wants.

The procedure adopted by the translator in translating the conjunctive “**only**” into “**hanya**” is literal translation since it is directly translated word for word into the TT. By this procedure, the translation of conjunctive “**only**” into “**hanya**” is acceptable in Bahasa Indonesia and the meaning of the original message still could be

maintained. There is no shift of conjunctive relation in the translation of the data above.

Example 6

ST	You were equipped with good insides so that you did not go to pieces that way, the way most of them had, and you made an attitude that you cared nothing for the work you used to do, now that you could no longer do it. But , in yourself, you said that you would write about this people; about the very rich; that you were really not of them but a spy in their country; that you would leave it and write of it and for once it would be written by someone who knew what he was writing of. (p.65)
TT	<i>Kita dikarunia sesuatu yang kokoh dalam diri kita, jadi kita tidak kehilangan pegangan seperti mereka, dan kita pasang sikap bahwa kita tidak peduli sedikit pun pada pekerjaan yang pernah kita lakukan dulu, karena sekarang kita tidak mampu lagi melakukannya. Tetapi, jauh dalam lubuk hati kita, kita berjanji akan menuliskan kisah orang-orang ini; tentang kaum jutawan; bahwa kita sebenarnya bukan salah satu dari mereka tetapi mata-mata di antara mereka; bahwa kita akan meninggalkan mereka dan menuliskan kisah mereka dan untuk pertama kalinya kisah mereka ditulis oleh seseorang yang benar-benar tahu apa yang dituliskannya. (p.17)</i>
Code	028/ADV-1.2/LIT/-

In the data above the conjunctive “**but**” is translated into “**tetapi**” in the TT. The conjunctive “**but**” in the data above is classified into the adversative type and it is part of adversative relation

(proper) that indicates containing relation. The conjunctive “**but**” in the data above presupposes the previous sentence. It connects the following sentence by the contradictory idea about something which can be understood from the context situation which makes it more internal in its sense. It means that in the data above, the source of the expectation is reached by the context situation.

The conjunctive “**but**” is translated into “**tetapi**” in the TT using literal translation since the translator transferred the conjunctive “**but**” directly word-for-word into the target language. There is no shift of conjunctive relation in the translation of the data above. The translation of conjunctive “**but**” into “**tetapi**” does not diminish the message of the ST, and it is acceptable in the TT.

Example 7

ST	If we see him, we'll both shoot. Don't worry about anything. I'll keep you backed up. As a matter of fact , you know, perhaps you'd better not go. (p.24)
TT	<i>Begitu kita melihatnya, kita sama-sama menembak. Jangan kuatir dulu. Aku akan terus melindungimu. Tapi, kalau aku pikir-pikir, lebih baik kau tidak ikut. (p.275)</i>
Code	218/ADV-2/TRA/-

In the data above, the conjunctive “**as a matter of fact**” is classified into the adversative type. In adversative type, it is part of contrastive relation which shows avowal. The contrastive relation (avowal) could be signaled by conjunctives such as “**in fact**”, “**as a matter of fact**”, “**to tell the truth**”, “**actually**”, and “**in point of fact**”. The conjunctive “**as a matter of fact**” in the data above presupposes the previous sentence; it functions to show the actuality of the idea from what is previously stated. In the example above, the first sentence shows that the speaker declares he would protect her if she goes with him, and then in the following sentence the speaker delivers his actual opinion as against of what had been previously stated, that he should not go though. The direction and the meaning of the sentences in the data above is clearly internal since the expression of the phrase “**as a matter of fact**” as additive relation indicates that there is something ‘as against’ of the idea from the previous sentences.

Based on the data above, the conjunctive “**as a matter of fact**” is translated into “**tapi**”. In Bahasa Indonesia, the word “**tapi**” also indicates the adversative relation. The translation of the conjunctive “**as a matter of fact**” into “**tapi**” does not change the meaning and it is still acceptable in Bahasa Indonesia. The procedure applied by the translator in translating this conjunctive into the TT is transposition. It is because the translator replaced one word class into another in the TT

without changing the meaning of the message. There is no shift of conjunctive relation in the translation of the data above.

Example 8

ST	‘You said you loved it.’ ‘I did when you were all right. But now I hate it. (p.61)
TT	‘ <i>Katamu dulu kau suka temat ini.</i> ’ ‘ <i>Memang, waktu itu kau masih sehat. Tapi sekarang aku benci semua ini.</i> (p.8)
Code	014/ADV-3.1/LIT /-

From the data above, there is a conjunctive “**but**” which indicates an adversative type. In adversative type, the conjunctive “**but**” in the data above belongs to simple contrastive relation. The sense of the relation in the data above is clearly external since the contrast idea of the second sentence is found in the previous sentences. In the data above, the context is a conversation in the form of sentences where the second speaker give a contrast idea or ‘as against’ of what is being said by the first speaker.

The conjunctive “**but**” is translated into “**tetapi**” in the TT using literal translation since the translator transferred the conjunctive “**but**” directly word-for-word into the target language. There is no shift of conjunctive relation in the translation of the data above. The

translation of conjunctive “**but**” into “**tetapi**” does not diminish the message of the ST, and it is acceptable in the TT.

Example 9

ST	His father had summed up the whole matter by stating that masturbation produced blindness, insanity, and death, while a man who went with prostitutes would contract hideous venereal disease and that the thing to do was to keep your hands off of people. On the other hand his father had the finest pair of eyes he had ever seen and Nick had loved him very much and for a long time. (p.463)
TT	<i>Semua ini tersimpul dalam ucapan ayahnya ketika ayahnya mengatakan bahwa orang bisa buta, gila atau mati karena menancap, dan orang yang main pelacur akan dijangkiti penyakit kelamin yang mengerikan dan karena itu kita harus menjauhkan diri dari perempuan jalang. Di lain pihak ayahnya punya sepasang mata yang paling menakjubkan yang pernah dilihatnya dan Nick sangat sayang padanya, sangat lama sekali.(p.118)</i>
Code	140/ADV-3.2/EQU/-

In Example 9, the conjunctive “**on the other hand**” can be classified into the adversative type. In adversative, it is part of contrastive relations (as against) which indicates emphatic. Some conjunctive relations which have the same type with “**on the other hand**” for examples are “**at the same time**” and “**as against that**”. The conjunctive “**on the other hand**” in the data above has a function

to emphasize the contrastive ‘as against’ idea that was previously stated. In another words, it creates a contrastive logical connection to the preceding sentence.

The conjunctive “**on the other hand**” into “**di lain pihak**” in the TT is not literally translated by the translator. The procedure adopted by the translator in translating the data above is equivalence. It is because the translator gave focus attention to the target text’s reader and made the message in the receptor language as closely as possible by translating the conjunctive “**on the other hand**” into “**di lain pihak**”. This procedure does not diminish the message of the ST in the TT. There is no shift of conjunctive relation occur in the translation of the data above.

Example 10

ST	For the first time in his life he really felt wholly without fear. Instead of fear he had a feeling of definite elation. (p.37)
TT	<i>Untuk pertama kali dalam hidupnya dia benar-benar merasa sama sekali tidak takut. Kini rasa takut itu telah digantikan oleh perasaan gembira yang meluap-luap. (p.300)</i>
Code	254/ADV-4.1/EQU/-

From the data above, there is a conjunctive “**instead**” which indicates an adversative relation. In adversative type, the conjunctive “**instead**” belongs to corrective relation of meaning which usually expressed by “**instead**”, “**rather**”, and “**on the contrary**”. The meaning of the relation in the data above is clearly internal since the idea of the contrastive relation could be simply found in the presupposed and the following sentences. In the data above, there is a feeling of definite elation in the second sentence which is as against of what has been said in the first sentence, the feeling of fear.

The procedure adopted by the translator in translating the data above is equivalence since the translator makes the message of the ST is as closely as possible in the TT. By this procedure, the meaning of the logical relationship of the ST into the TT could be persisted and reads natural in the TT. There is no shift occurs in the translation of the data above.

c. Causal

Based on the data findings, the causal type has 27 ties or 9.92% in Hemingway’s short stories. The data are expressed in various forms under the heading of the causal relation; simple causal relations (general), reversed causal relations, and simple conditional relations. The examples of their occurrence are as follows.

Example 11

ST	There were still too many people. So , he decided to think of something else. (p.463)
TT	<i>Masih terlalu banyak orang yang masih hidup. Karena itu diutuskannya untuk melakukan yang lain saja.(p.119)</i>
Code	143/CAU-1.1/EQU/-

In Example 11, there is a conjunctive “**so**” which is classified into the causal type. In causal type, “**so**” in the data above is part of simple causal relation that functions is to show the effect of an event in the previous sentence. In the data above, the conjunctive “**so**” in the second sentence means that ‘for this reason’ he decided to think of something else. And the reason could be simply found in the previous sentence which also make the relation has internal sense.

The conjunctive “**so**” is translated into “**karena itu**” in the data above. The procedure adopted by the translator in translating the data above is transposition. It is because the translator replaced one word class into another in the TT without changing the meaning of the message. Although the conjunctive “**so**” is not literally translated by the translator and also experience the form alteration in the target language, the meaning of the logical relation between the first and the

second event is remain clear and reads natural in the TT. There is no shift of conjunctive relation found in the translation of the data above.

Example 12

ST	Isn't it sort of late? Margot said bitterly. Because she had done the best she could for many years back and the way they were together now was no one person's fault. (p.40)
TT	<i>'Apakah tidak sudah terlambat?' Tanya Margot pahit. Karena ia telah berbuat sebaik-baiknya selama bertahun-tahun ini dan kalau sekarang mereka kurang serasi, itu bukan salah siapa-siapa.(p.305)</i>
Code	263/CAU-3/LIT/-

The conjunctive “**because**” in the data above belongs to the causal type. In causal type, it is part of simple reversed causal relation. The conjunctive “**because**” in the data above expresses the cause of an earlier event. The relation which is expressed by the conjunctive relation “**because**” in the data above is external in sense since the conjunctive “**because**” means ‘this is the reason why she is asking’.

The conjunctive “**because**” is translated literally into “**karena**” in the target language by the translator. It is because she transferred the conjunctive “**because**” directly (word-for- word) into “**karena**” in the TT. By adopting literal procedure, the meaning of the logical

relationship of the sentences in the TT is still understandable, and also there is no shift of conjunctive relation occurs in the translation of the data above.

Example 13

ST	<p>'He says the first bull got up and went into the bush,' Wilson said with no expression in his voice.</p> <p>'Oh,' said Macomber blankly.</p> <p>'Then it's going to be just like the lion,' said Margot, full of anticipation. (p.36)</p>
TT	<p><i>Katanya banteng yang pertama masih bisa bangkit dan bersembunyi di semak-semak,' kata Wilson datar.</i></p> <p><i>'Oh,' kata Macomber hampa.</i></p> <p><i>'Kalau begitu ini akan sama seperti dengan singa itu,' kata Margot, penuh gairah. (p.299)</i></p>
Code	253/CAU-4.1/TRA/-

From the data above the conjunctive “**then**” is translated into “**kalau begitu**” by the translator. The conjunctive “**then**” belongs to the causal type, and it is part of simple conditional relations. In the data above the conjunctive “**then**” presupposes the previous sentence. It is used to indicate the causal conditional relationship in the sentences above. In the data above, the relation means ‘if there is *a*, then *b*’.

The conjunctive “**then**” which is translated into “**kalau begitu**” in the data above is not translated literally by the translator. The procedure applied by the translator in translating the data above is transposition since she tried to find the equivalent meaning of the conjunctive “**then**” into the target language by replacing one word class into another.

There is no shift of conjunctive relation found in the translation of the data above. The translation of the conjunctive “**then**” into “**kalau begitu**” is properly transferred in the target language and does not create the confusion in the meaning of the logical relationship.

d. Temporal

Based on the data findings, the causal type has 64 ties or 23.52% in Hemingway’s short stories. The data are expressed in various forms under the heading of the temporal relation; they are simple temporal relations (external) include sequential and simultaneous; conclusive relations (external); sequential (external) in correlative forms; complex temporal relation (external) interrupted); temporal relations (internal) sequential and conclusive). The examples of their occurrence are as follows.

Example 14

ST	When Nick came home from fishing without it and said he lost it he was whipped for lying. Afterwards he had sat inside the woodshed with the door open, his shotgun loaded and cocked, looking across at his father sitting on the screen porch reading the paper, and thought, 'I can blow him to hell. I can kill him.' (p.468)
TT	<i>Waktu Nick pulang dari memancing tanpa celana itu dan mengatakan celana itu hilang ia dipukul ayahnya karena berbohong. Setelah itu, Nick duduk menunggu di dalam gudang kayu, pintunya terbuka, senapannya berisi dan terkokang, mengawasi ayahnya yang tengah duduk di beranda sambil membaca Koran, dan pikirnya, 'Bisa kutembak ia sampai hancur lebur.'</i> (p.129)
Code	157/TEM-1.1/TRA/-

The conjunctive “**afterwards**” in the data above is classified into the temporal type, and it is part of simple temporal relations sequential. It has a function as a temporal ordering between the two successive sentences. In the data above, the conjunctive “**afterwards**” indicates that one event is subsequent with the other. The event in the first sentence is known as the source of the idea which is linked by the conjunctive “**afterwards**” in the following sentence. The second sentence describes the occurrence after the event in the first sentence.

In the data above, the conjunctive “**afterwards**” is translated into “**sesudahnya**” in the TT. The procedure applied by the translator

in translating the data above is literal translation since she transferred the conjunctive “**afterwards**” directly (word-for-word) into “**sesudahnya**” in the target language without changing its meaning. The translator in this data also kept the word order of the ST (where the conjunctive “**afterwards**” belong) into the TT. By this procedure, the meaning of the logical relationship of the sentences in the TT is understandable, and also there is no shift of conjunctive relation occurs in the translation of the data above.

Example 15

ST	‘This is a ridiculous hour.’ Just then the lion roared in a deep-chested moaning, suddenly guttural, ascending vibration that seemed to shake the air and ended in a sigh and a heavy, deep-chested grunt. (p.19)
TT	‘ <i>Masa pergi berburu gelap-gelap begini.</i> ’ Tepat saat itu singa itu memperdengarkan suaranya kembali, mula-mula suara erangan jauh dari dalam dada, diikutikemudian suara parau dari tenggorokannya yang terus membumbung dan menggetarkan udara dan berakhir dengan desah dan dengkur yang berat dan dalam ruang dada.(p.265)
Code	204/TTEM-1.2/TRA/-

From the data above, the conjunctive “**just then**” which is translated into “**tepat saat itu**” is also classified into the temporal

type. It is part of simple temporal relation (simultaneous). The conjunctive “**just then**” in the data above indicates that the presupposing sentence is correlated with previous sentence or it could be parallel event. It indicates an event which happens simultaneously with the other event in the previous sentence.

In the data above the conjunctive “**just then**” which is translated into “**tepat saat itu**” is acceptable in the target language and it does not diminish the meaning of the logical relation. It is because “**tepat saat itu**” in the target language also used to indicate an event with the other event which occurs in one time.

The procedure applied by the translator in translating the data above is transposition since she transferred one word into another without changing the meaning of the message. By this procedure, the translation of the conjunctive “**just then**” fits better into the utterances in the target language. The occurrence of the shift of conjunctive relation is not found in the translation of the data above.

Example 16

ST	Afterwards he had sat inside the woodshed with the door open, his shotgun loaded and cocked, looking across at his father sitting on the screen porch reading the paper, and thought, ‘I can blow him to hell. I can kill him.’ Finally he felt his anger go out of him and he felt a little sick about it being the gun that his
-----------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	father had given him. (p.469)
TT	<i>Setelah itu, Nick duduk menunggu di dalam gudang kayu, pintunya terbuka, senapannya berisi dan terkokang, mengawasi ayahnya yang tengah duduk di beranda sambil membaca Koran, dan pikirnya, 'Bisa kutembak ia sampai hancur lebur.' Akhirnya amarahnya surut dan ia merasa agak menyesal karena senapan itu pemberian ayahnya.(p.129)</i>
Code	158/TEM-2/LIT/-

The conjunctive relation “**finally**” in the data above belongs to temporal type. In the temporal type, it is part of conclusive relation. Conclusive relations (external) usually expressed by some items such as “**finally**”, “**at last**”, “**in the end**”, and “**eventually**”. In the data above, the presupposing sentence which is expressed by the conjunctive “**finally**” indicates the end of some process. In the two successive sentences above describes Nick’s anger feeling towards his father, and then it is linked by the conjunctive “**finally**” in the following sentence to give the result of the situation in the previous sentence.

The conjunctive “**finally**” in the data above is translated literally by the translator into “**akhirnya**”. It is because the translator translating the conjunctive “**finally**” directly into its nearest equivalent

word, “**akhirnya**”. The translation in the data above is acceptable in the language and does not change the meaning of the actual logical relationship in the sentences. There is no shift occur in the translation of the data above.

Example 17

ST	I suppose what I did was to forget to put iodine on it when I first scratched it. Then I didn't pay any attention to it because I never infect. (p.61)
TT	<i>Sudahlah, salahku memang, lupa membubuhkan yodium di atasnya, waktu pertama kugaruk karena tak tahan gatal. Aku tak begitu memperhatikannya, karena aku tak pernah kena infeksi. (p.8)</i>
Code	015/TEM-3.1/IMP/ISS

The conjunctive “**then**” in the data above is classified into the temporal type, and it is part of correlative sequential relation. It has a function as a temporal ordering between the two successive sentences where the relation has external sense or the relation is in the context situation. However, the conjunctive “**then**” in the data above indicates that one event is subsequent with the other.

In the data above, the conjunctive “**then**” is untranslated into the TT. The procedure applied by the translator in translating the data above is implicit since there is no word indicating the translation of the

conjunctive “then” in the TT. By this procedure, the meaning of the logical relationship of the sentences in the TT is lost, and therefore there is shift of conjunctive relation occurs in the translation of the data above.

Example 18

ST	The Turks had come steadily and lumpily and he had seen the skirted men running and the officers shooting into them and running then themselves and his mouth was full of the taste of pennies and they stopped behind some rocks and there were the Turks coming as lumpily as ever. Later he had seen the things that he could never think of and later still he had seen, much worse. (p.72)
TT	<i>Pasukan Turki terus berdatangan dan bergerombol-bergerombol dan ia melihat serdadu-serdadu berpakaian rok itu berlarian ketika para perwira itu menembaki mereka dan kemudian mereka sendiri berlarian pula dan dia dan pengamat Inggris itu juga berlari hingga paru-parunya terasa sakit dan mulutnya tersa seperti penuh duri dan mereka bersembunyi di balik sebuah batu besar dan serdadu serdadu Turki terus juga berdatangan bergerombolan-gerombolan. Kemudian disaksikannya hal-hal lain yang belum pernah terpikirkan olehnya selama ini dan sesudah itu dilihatnya peristiwa-peristiwa yang lebih parah lagi dari itu. (p.32)</i>
Code	048/TEM-4.2/LIT/-

It can be identified from Example 18 that there is a word “**later**” as the conjunctive relation in the ST. The conjunctive “**later**” in the data above belongs to the temporal type which is as a part of complex temporal relation. Its function is to indicate the situation happening as the interruption of the previous event which have been talking about. Thus, it is as the linker between the first events in the former sentence which is subsequently followed by the second event described in the situation of the following sentence.

The conjunctive “**later**” in the data above is translated into “**kemudian**” in the TT. The procedure adopted by the translator is literal translation since she translated the conjunctive “later” into a grammatically appropriate equivalent word in Bahasa Indonesia “**kemudian**”. By this procedure, the meaning of the logical relation in the original sentence is persisted and still understandable in the target language. There is no shift occurs in the translation of the conjunctive relation “**later**” into “**kemudian**” in the TT.

Example 19

ST	He'd helped to haul the old man in so everybody could know how bad the old man had been, and how he'd tried to steal some feed that didn't belong to him and when the sheriff put the handcuffs on the boy he couldn't believe it. Then he'd started to cry. (p.78)
-----------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

TT	<i>Dia telah membantu menyeret tubuh lelaki tua biadab itu masuk agar semua orang tahu betapa jahatnya orang itu yang telah mencoba mencuri makanan ternak bukan miliknya, dan ketika polisi mengalungkan borgol ke lengannya bocah itu hampir-hampir tidak percaya. Lalu dia mulai tersedu. (p.45)</i>
Code	068/TEM-5.1/LIT/-

From Example 19 above the conjunctive “**then**” is classified into the temporal type, and it is part of sequential temporal relation which has internal sense. In the data above, the conjunctive “**then**” indicates that one event is subsequent with the event before. The event in the second sentence which is signaled by the conjunctive “**then**”, describes the occurrence after the other event in the first sentence. The source of the idea which is signaled by the temporal conjunctive “**then**” in the data above can be found simply in the previous sentence and then the next situation is in the following sentence.

In the data above, the conjunctive “**then**” is translated into “**lalu**” in the target language. The procedure adopted by the translator is literal translation since she transferred the word “**then**” directly word for word into the TT. The literal translation of the conjunctive “**then**” in Bahasa Indonesia could be “**lalu**” and “**kemudian**”. There is no shift of conjunctive relation identified in the data above. The

translation of the conjunctive “**then**” into “**lalu**” is acceptable in the target language and does not change the meaning of the logical relation between the sentences.

Example 20

ST	They were snow -bound a week in the Madlener-haus that time in the blizzard playing cards in the smoke by the lantern light and the stakes were higher all the time as Herr Lent lost more. Finally he lost it all. (p.62)
TT	<i>Mereka pernah terkurung oleh salju selama sepekan di penginapan Madlener pada waktu ada badai salju dan mereka bermain kartu dalam kepulan asap di bawah sinar lentera dan semakin banyak Tuan Lent kalah semakin tinggi taruhannya. Akhirnya ia kalah, semuanya. (p.11)</i>
Code	022/TEM-5.2/LIT/-

The conjunctive “**finally**” in the data above is classified into the temporal type and it is part of simple conclusive relations (internal). The conjunctive “**finally**” in the data above presupposes the idea which can be easily found in the previous sentence. Its function is to give conclusive information about the end of the situation which occurs before. The presupposing sentence indicates the end of process from the previous sentence when *Herr* Lent gave high and higher stakes in gambling.

The conjunctive “**finally**” in the data above is translated literally by the translator into “**akhirnya**”. It is because the translator translating the conjunctive “**finally**” directly into its nearest equivalent word, “**akhirnya**”. The translation in the data above is acceptable in the language and does not change the meaning of the actual logical relationship in the sentences. There is no shift occur in the translation of the data above.

e. Continuative

Based on the data findings, the occurrences of the continuative type are 40 ties or 14.70% in Hemingway’s short stories. The examples of their occurrence are as follows.

Example 21

ST	'Look at them,' he said. ' Now is it sight or is it scent that brings them like that?' (p.56)
TT	<i>'Coba kau amati burung-burung itu,' katanya. 'Nah, coba tebak, indera penglihatan ataukah indera penciuman yang membuat mereka begitu?'</i> (p.2)
Code	002/CON/MOD/-

The conjunctive “**now**” in the data above belongs to the continuative type. In the data above, “**now**” presupposes the previous

sentence. It has a function as the logical relationship which shows continuance of the presuppose sentence. It simply continues the sentence by giving a new point after the sentence that was previously stated. The expression “**now**” in the sentence above is also considered cohesive because of its intonation pattern.

In the data above the conjunctive “**now**” which is translated into “**nah**” in the TT is not literally translated by the translator. The procedure adopted by the translator in translating the data above is modulation. Between the word “**now**” in the original language and “**nah**” in the target language share the equivalent meaning as a logical linker of the sentences which could indicate the continuance of thought. Therefore, the conjunctive “**now**” which is translated into “**nah**” in the TT does not less the meaning of the logical relation and it makes the utterance reads natural. There is no shift found in the translation of the data above.

Example 22

ST	He would lie in the bed and finally, with daylight, he would go to sleep. After all , he said to himself, it is probably insomnia. (p.355)
TT	<i>Dia akan berbaring di tempat tidurnya, dan akhirnya, ketika fajar merekah, dia akan tertidur pulas. Lagi pula, katanya pada diri sendiri, itu barangkali Cuma insomnia. (p.66)</i>

Code	097/CON/EQU/-
-------------	---------------

From Example 22 above, the word “**after all**” is identified as the conjunctive relation that belongs to the continuative type. As the part of continuative, the conjunctive “**after all**” means that ‘after everything relevant has been considered, what remains is ...’, it is also expresses the continuation of thought which the relation is more external in sense. In the data above, the actual function of the continuative conjunctive “**after all**” is achieved by aiding something to the conclusion after the process showed in the context sentences that have been said and done, then the conjunctive “**after all**” emphasize something consider to all of the previous circumstances.

The conjunctive “**after all**” in the data above is translated into “**lagi pula**” in the TT. It is not translated literally by the translator since she applied the equivalence procedure in translating the data above into the target language. She tried to find the nearest translation of the conjunctive “**after all**” in the TT which indicates the continuative logical relationship without contradicting the actual message of the ST. “**Lagi pula**” in the data above also indicates the logical relationship by aiding to the conclusion considering to all of

the circumstances in the previous sentences. There is no shift of the conjunctive relation occurs in the translation of the data above.

Example 23

ST	'You're awfully practical.' ' Well , I don't feel good never to have even visited the tomb of my grandfather.' (p.471)
TT	' <i>Kau praktis sekali.</i> ' ' <i>Begitulah, aku cuma merasa tak enak, kalau tak pernah berziarah ke makam kakekku.</i> ' (p.133)
Code	174/CON/EQU/-

In Example 23, the conjunctive “**well**” is classified into the continuative type. Like the others conjunctive which belongs to the continuative type, “**well**” is also used to express the continuance of thought from the previous sentences. It is usually placed in the beginning of a response in dialogue. Based on the example above, it also has a function to move the discourse forward from the idea that was stated before. Or in other words, the conjunctive “**well**” in the data above indicates that the presupposing sentence is cohesive with the previous sentence since it is as the response to what has been said.

The conjunctive “**well**” above is translated into “**begitulah**” in the TT. The expression of “**begitulah**” is acceptable as the translation of the conjunctive “**well**” in the target language as it also could express

a response in a dialogue to what have been said. The procedure adopted by the translator in translating the data above is equivalence. It is because the translator in the data above tried to achieve the complete naturalness in the target language. By this procedure, the message of the ST is also persisted and there is no confusion in the meaning of the logical relationship. There is no shift of the conjunctive relation found in the translation of the data above.

2. The Procedures Applied by the Translator in Translating the Conjunctive Relation in Hemingway's Short Stories into Bahasa Indonesia

The presentation of the analysis in the discussion below is based on the translation procedures applied by the translator in translating the conjunctive relation in Hemingway's short stories into Bahasa Indonesia. The translation procedures which are found in the data are Literal, Transposition, Modulation, Equivalence, Inversion, Amplification, Implication, Explicitation, and also double procedures as the combination of those procedures which are applied by the translator.

a. Literal

Literal translation is the most frequent procedure applied by the translator in translating the conjunctive relations in Hemingway's

short stories into Bahasa Indonesia. The frequency of literal procedure which is applied in the translation of the data on this study reaches 172 cases or 63.23% from 272 cases. The examples of its application in the data are as follows.

(1) SE: I left everything and I went whatever you wanted to go and I've done what you wanted to do. But I wish we'd never come here.

TE: *Aku korbankan segalanya dan aku ikut ke mana un kau ingin pergi dan ku lakukan segala yang ingin kau lakukan. Tetapi seharusnya kita jangan kemari.*

(Data: 013/ADV-3.1/LIT/-)

(2) SE: 'Please is much better. Now I'll stop.'

TE: '*Mohon terdengar lebih santun. Sekarang aku akan diam.*'

(Data: 272/CON/LIT/-)

(3) SE: So now it was all over, he thought. So now she would never have a chance to finish it.

TE: *Jadi kini segalanya berakhir sudah, pikir si lelaki. Jadi kini ia takkan pernah punya kesempatan untuk mengakhirinya.*

(Data: 009/CAU-1.1/LIT/-)

All the examples above show the conjunctive relations which are literally translated by the translator. The conjunctive 'but' is translated into 'tetapi', 'now' into 'sekarang', and 'so' into 'jadi' in the target language. By literal procedure, the translator translated those conjunctive relations directly into a grammatically appropriate word in the target language. The meaning of the conjunctive relations in the source language above is maintained in the target language since the

translator adopted the words which have the closest meaning with them in Bahasa Indonesia.

It is possible for the translator to adopt the literal procedure if it does not alter the message of the conjunctive relation from the source text. Also, it is possible when the word order in the source text, especially where the conjunctive relation is placed, still could be persisted in the target text. However, sometimes the literal procedure which is applied by the translator in some cases could a little bit compel the result of the translation. For example is in the translation of the data below.

SE: Then, too, he was sentimental, and, like most sentimental people, he was both cruel and abused. Also, he had much bad luck, and it was not all of its own.

TE: *Selain itu, ia merasa, dan seperti umumnya orang yang merasa, ia kejam dan tidak disukai orang. Juga, ia sering sial, tetapi tidak semua nasib malangnya karena ulahnya sendiri.*

(Code: 138/ADD-1.1/LIT/-)

The meaning of the logical relationship is still understandable in the data above. But the conjunctive “also” which is translated into “juga” makes the target text reads unnaturally. It is because the translator is still persisted the actual position of the conjunctive “also” in the sentence of the ST and does not experience the change of position or the form alteration in the TT.

Literal procedures dominate the translation of the conjunctive relation in Hemingway's short stories into Bahasa Indonesia. The other examples are in the translation of the conjunctive "and" into "dan", "because" into "karena", "finally" into "akhirnya", "then" into "kemudian", "only" into "hanya" and others. However, some of the conjunctive relations which are literally translated and do not experience the form alteration are tend to be reads awkward in the TT.

b. Transposition

Transposition procedure in the data is found with the frequency are 13 cases or 4.77% from 272 cases. This procedure has a small portion in the translation of the conjunctive relation of Hemingway's short stories into Bahasa Indonesia by the translator. Transposition basically involves one word class into another without changing the message of the source text. The examples of the conjunctive relation which are translated using the transposition procedures are as follows.

(1) SE: I'll keep you backed up. As a matter of fact, you know, perhaps you'd better not go.

TE: *Aku akan terus melindungimu. Tapi, kalau aku pikir-pikir, lebih baik kau tidak ikut.*

(Code: 218/ADV-2/TRA/-)

(2) SE: He had been cruel and unjust in the afternoon. She was a fine woman, marvelous really. And just then it occurred to him that he was going to die.

TE: *Perempuan itu sungguh baik padanya, sedangkan dia sendiri begitu kejam dan tidak adil petang tadi. Sejak dulu, perempuan itu menyenangkan, bahkan mengagumkan. Dan tepat ada saat itu lelaki itu merasa ajalnya sudah hampir sampai..*

(Code: 044/TEM-1.2/TRA/-)

(3) SE: 'Like that. I'd kill him like that.'

'He better not come then,' Trudy said.

TE: *'Seperti itu, tahu, akan kubunuh dia seperti itu.'*

'Sebaiknya dia jangan kemari, kalau begitu, ' kata Trudy.

(Code: 152/CAU-4.1/TRA/-)

Based on the data above, the translator adopted the transposition procedure since she replaced those conjunctive relations into different word class without changing the actual message of the ST. In the data above the conjunctive "as a matter of fact" is translated into "tapi", "and just then" into "dan tepat ada saat itu", and "then" into "kalau begitu". There is no change of the conjunctive type in the translation as the translator tried to find the equivalent meaning of those conjunctive relation into the target language by replacing one word class into another. And by this procedure, the expression of those which indicates the conjunctive relations fits better in the target language.

Transposition procedure is applied by the translator since the conjunctive from the ST could not be translated literally in the TT, or it would be read awkward if it were translated literally. For example the conjunctive "nor" which has no literal translation in Bahasa

Indonesia. Thus, the translator transferred the word “nor” into different class word to be “juga tidak pernah”. The other example is the translation of the conjunctive “as a matter of fact” which is translated into “tapi” in the data above, this is in order to maintain the message of the logical relationship between the sentences and also so that the utterance fits better in the target language. Transposition also can be applied by the translator if there is no choice in the TL because the specific SL structure which does not exist. Moreover, the transposition procedure can be applied by the translator for the sake of the TT so that it reads naturally.

c. Modulation

Based on the findings, modulation procedure is found 20 cases or 7.35% from 272 cases. The translator applied modulation procedure to give the variation of form of the message and it is also adopted when the point of view in the SL is different with the TL. By this procedure, the translator could attain the conformity of the message in the ST with the TT since they have different perspective. The examples of the data which has modulation as their procedures are as follow.

- (1) SE: ‘Look at them,’ he said. ‘Now is it sight or is it scent that brings them like that?’

TE: *'Coba amati burung-burung itu,' katanya. 'Nah, coba tebak, indera englihatan ataukah indera enciuman yang membuat mereka begitu?'*

(Code: 002/CON/MOD/-)

(2) SE: *'The three told me you win much money.'*

'And am poorer than the birds.'

TE: *'Tapi ketiganya bilang kau menang banyak.'*

'Padahal aku lebih miskin dari gembel.'

(Code: 126/ADD-1.1/MOD/MEA)

(3) SE: Suddenly she had been frightened of being alone. But she wanted someone that she respected with her.

TE: *Tiba-tiba, dia dicekam ketakutan hidup sendirian. Dan dia ingin seseorang di sisinya yang dapat dihargai dan dihormati.*

(Code: 039/ADV-1.2/MOD/-)

The examples above show the conjunctive relations which are translated using modulation procedures. The different point of view has been attained by the application of modulation in the translation of the examples above so that there is no confusion in the meaning of the logical relationship in the TT. Modulation procedure which is applied in translating the conjunctive relation in Hemingway's short stories makes the target text's readers is able to get the idea of the logical relationship between the sentences easily.

d. Equivalence

In the findings, the occurrences of equivalence procedure in the translation of the conjunctive relation in Hemingway's short stories into Bahasa Indonesia are 12 cases or 4.41% from 272 cases. The examples of its application in translating the data are as follows.

- (1) SE: He would lie in the bed and finally, with daylight, he would go to sleep. After all, he said to himself, it is probably insomnia.

TE: *Dia akan berbaring di tempat tidurnya, dan akhirnya ketika fajar merekah, dia akan tertidur pulas. Lagi pula, katanya pada diri sendiri, itu barangkali cuma insomnia.*

(Code: 097/CON/EQU/-)

- (2) SE: There were still too many people. So, he decided to think of something else. (p.463)

TE: *Masih terlalu banyak orang yang masih hidup. Karena itu diputuskannya untuk melakukan yang lain saja. (p.119)*

(Code: 143/CAU-1.1/EQU/-)

- (3) SE: So, she woke him when she came in, Wilson thought, looking at them both with his flat, cold eyes. Well, why doesn't he keep his wife where she belongs?

TE: *Jadi dia rupanya terbangun ketika istrinya kembali, pikir Wilson, sambil melihat kepada mereka berdua dengan sorot matanya yang datar dan dingin. Salah sendiri, kenapa tidak dijaganya istrinya?*

(Code: 233/CON/EQU/-)

In the examples above the translator applied equivalence procedure since the translator made the message in the ST is as closely as possible in the TT. The translator used equivalence procedure when she wants to uncover the message of a specific unit in the source language into another language using different specific unit which are both considered to be equivalent in meaning. The equivalent procedure in the examples above does not change the actual message of the ST since it is also applied to maintain the actual message of the logical relationship.

e. Inversion

In the translation of the conjunctive relation in Hemingway's short stories, inversion procedure is applied by the translator with the frequency are 13 cases or 4.77% from 272 cases. Inversion is used by the translator in this study to move the conjunctive relation of the ST into another place in a sentence of the TT. The examples of its application can be seen below.

(1) SE: Macomber stood there feeling sick at his stomach, his hands that held the Springfield still cocked, shaking, and his wife and Robert Wilson were tanding by him. Beside him too were the two gun-bearers chattering in Wakamba.

TE: *Macomber berdiri di situ perutnya terasa sakit, kedua tangannya yang memegang senapan Springfieldnya masih*

dalam keadaan siap menembak, gemetar, dan istrinya dan Robert Wilson berdiri di sisinya. Juga di sisinya, berdiri kedua orang pemangkul senapan, yang heboh berbicara dalam bahasa Wakamba.

(Code: 208/ADD-1.1/INV/-)

(2) SE: 'The marvelous thing is that it is painless,' he said.

'That's how you know when it starts.'

'Is it really?'

'Absolutely. I'm awfully sorry about the odour, though. That must bother you.'

TE: 'Yang menakjubkan tidak ada rasa sakit sama sekali,' katanya. 'Dari sana kita baru menyadari itulah awal dari segalanya.'

'Apakah memang demikian?'

'Jelas. Tapi maafkan baunya yang tak tertahankan ini, pasti sangat mengganggu.'

(Code: 001/ADV-1.1/INV/-)

(3) SE: And that night missing her so much it made him feel hollow sick inside, he wandered up past Taxim's picked a girl up and took her out to supper. He had gone to a place to dance with her afterwards, she danced badly, and left her for a hot Armenian slut, that swung her belly against him so it almost scalded.

TE: *Dan malam itu, sesak oleh rasa rindu di dada yang membuatnya pedih dan hampa, ditelusurinya jalan-jalan lengang menuju Taxim, disewanya seorang perempuan dari situ dan diajaknya makan malam. Sesudahnya ia sempat mengunjungi suatu tempat untuk berdansa bersamanya, namun perempuan itu tidak pandai berdansa, dan digantikannya ia dengan perempuan Armenia berdarah*

panas, yang menggosok-gosokkan perutnya pada perutnya sedemikian rupa hingga perutnya terasa sakit.

(Code: 047/TEM-1.1/INV/-)

All of the examples above are translated using inversion procedure since there is a change of position in a sentence where the conjunctive relation is placed in the TT. By inversion procedure, there is no confusion in the meaning of the logical relationship between the sentences in the TT. It is because inversion makes the sentences do not read awkward in the target language and fits better in the target language text.

f. Amplification

Based on the findings, amplification procedure is applied by the translator with the frequency of its occurrences are 10 cases or 3.67% from 272 cases. The examples of its application in the data are as follow.

(1) SE: If he had been better with women she would probably have started to worry about him getting another new, beautiful wife; but she knew too much about him to worry about him either. Also, he had always had a great tolerance which seemed the nicest thing about him if it were not the most sinister.

TE: *Seandainya dia lebih berhasil dengan perempuan-perempuan lain, istrinya barangkali sudah mulai resah sekarang mengenai kemungkinan dia mencari istri baru yang cantik; tetapi perempuan itu tahu sekali mengenai*

bagaimana dia sebenarnya sehingga tidak pernah merasa perlu cemas mengenai dia. Dan juga, dia selalu punya rasa toleransi yang besar, yang tampaknya sifatnya yang paling baik jika tidak hendak dikatakan yang paling jahat.

(Code: 223/ADD-1.1/AMP/ESS)

(2) SE: 'I wish you luck, truly, and with all my heart,' Mr. Frazer said. 'Equally,' he said. 'And the pain stops.'

TE: '*Moga-moga kau beruntung, kudoakan itu sepenuh hati,*' kata pak Frazer. '*Sama-sama,*' katanya. 'Dan juga supaya rasa nyerimu hilang.'

(Code: 131/ADD-1.1/AMP/ESS)

(3) SE: 'It's much easier if I talk. But I don't want to bother you.'

TE: '*Lebih lega rasanya kalau kukeluarkan isi hatiku. Tapi tentu saja aku tak ingin kau terganggu.*'

(Code: 004/ADV-3.1/AMP/ESS)

The translator in the data above adopted amplification procedure since she tried to cover the syntactic or lexical gaps by adding more signifiers in the translation result. By this procedure, the target language text sounds natural and does not read awkward.

g. Implicitation

Implicitation as the procedure in translating the conjunctive relation in Hemingway's short stories into Bahasa Indonesia is applied by the translator with the frequency of its occurrence only with 13

cases or 4.77% from 272 cases. Implication procedure in the translation of the data makes the explicit conjunctive relation in the ST become implicit in the TT. The examples of its application are as follow.

(1) SE: He's going to send some this afternoon. Then that poor man will feel better

TE: *Dia akan mengirimkan beberapa orang sore ini. Orang yang malang itu akan merasa gembira.*

(Code: 105/CAU-4.1/IMP/ISS)

(2) SE: 'I'll be back for the Mem. Now I'm afraid I'll have to sto at Arusha to refuel.'

TE: *'Aku akan kembali menjemput Memsahib. Mungkin aku harus singgah dulu di Arusha, mengisi bahan bakar.'*

(Code: 082/CON/IMP/ISS)

(3) SE: 'I don't want to be buried in France,' Nick said. 'Well, then, we'll have to get some convenient place in America.'

TE: *'Aku tak ingin dimakamkan di Perancis,' kata Nick. 'Kalau begitu, kita harus mencari tempat yang mudah dikunjungi di Amerika.'*

(Code: 172/CON/IMP/ISS)

The process of implication as the procedure in the translation of the data examples above could be considered to be as a form of omission. It is because in the data which are translated using

implication allowing the situation to denote information which are explicit in the ST. However, there are two possible effects in the translation of the conjunctive relation using implication procedure as showed in the data examples above. The implication procedure which is adopted by the translator like in the example 1 is highly related in the meaning loss of the logical relationship of the sentences in the TT. And implication in the translation of conjunctive relation in the data is also applied by the translator when she finds the redundancy of meaning in the logical relationship if it is translated into Indonesia.

h. Explicitation

Explicitation as the procedure in translating the conjunctive relation in Hemingway's short stories into Bahasa Indonesia is applied by the translator with the frequency of its occurrences are 5 cases or 1.83% from 272 cases. The examples of its application are as follow.

(1) SE: And it was snow they tramped along in until they died that winter. It was snow **too** that fell all Christmas week that yerr up in the Gaurtel, ... (p.62)

TE: *Dan di dalam salju itulah mereka melangkah merambat sampai mereka semua mati pada musim dingin itu. **Dan** salju **pula** yang berjatuhan di sepanjang minggu Natal pada tahun itu di Gaurtel, ... (p.10)*

(Code: 021/ADD-1.1/EXP/ESS)

(2) SE: And he had chosen to make his living with something else instead of a pen or a pencil. It was strange, **too**, wasn't it, that when he fell in love with another woman, that woman should always have more money than the last one? (p.66)

TE: *Dan dia memilih untuk mencari nafkah hidupnya dengan sesuatu yang lain, bukan dengan pena atau pensil. **Dan** aneh **pula**, bukan, kalau dia jatuh cinta pada seorang perempuan yang lain, maka perempuan itu, tidak boleh tidak, harus lebih kaya daripada perempuan sebelumnya? (p.20)*

(Code: 033/ADD-1.1/EXP/ESS)

All the examples above are translated using explicitation procedure since the implicit conjunctive relation in the ST are made to be explicit in the TT. The TT is added by an expression which indicates the meaning of the logical relationship between the sentences which is actually unrealized in the ST. For example in both of the data above, the conjunctive additive "...too" are explicitated to be their actual form as "and...too" or "dan...juga" in the TT. The translator considers that there will be confusion in the meaning of the logical relationship between the sentences if the actual form of the conjunctive relation is not presented in the TT; and therefore the translator adopted explicitation procedure. The explicitation procedure which applied in translating the data is also related with the occurrence of shift of conjunctive relation in the level of explicitness.

i. Double Procedure

The translator in translating the conjunctive relation in Hemingway's short stories into Bahasa Indonesia is also adopted double procedure. The procedures which are applied in double procedure are the combination from those eight procedures before. The frequency of their occurrences is 14 cases or 5.14% from 272 cases. The double procedures which are found in the data comprise the combination of inversion and amplification, inversion and equivalence, inversion and transposition, inversion and explicitation, and the last is the combination of inversion and modulation. Each of the examples is as follow.

- (1) SE: 'I watched the way they sailed very carefully at first in case I ever wanted to use them in a story. That's funny now.'

TE: *Mulanya kuamati betul-betul cara burung-burung itu menukik ke tanah, kalau kalau aku ingin menjadikannya bahan untuk tulisanku nanti. Tapi kini semua itu terasa jadi lucu.*

(Code: 003/CON/INV, AMP/ESS)

- (2) SE: So that when you go in a place where the Indians have lived you smell them gone and all the empty pain killer bottles and the flies that buzz do not kill the swetgrass smell, the smoke smell and that other like a fresh cased marten skin. Nor any jokes about them nor old squaws take that way.

TE: *Karena itu jika kita pergi ke tempat-tempat bekas tempat tinggal suku Indian akan tercium kepergian mereka dan semua botol obatpenghilang rasa sakit yang sudah kosong dan lalat yang berterbangan tidak akan dapat menyingkirkan*

semerbak harum rumput segar, bau asap dan bau yang lain-lain seperti misalnya bau kulit musang bulu yang masih segar. Semua ini tidak kuasa dihalau oleh semua olok-olok mengenainya atau oleh tetua-tetua Indian yang ingin membawanya pergi.

(Code: 164/ADD-1.1/INV, EQU/-)

(3) SE: 'I was acolyte,' the thin one said proudly. 'Now I believe in nothing. Neither do I go to mass.'

TE: '*Aku dulu pernah jadi pembantu pendeta,*' kata si kurus dengan bangga. '*Sekarang aku tak punya agama. Pergi ke misa saja tidak pernah*'

(Code: 110/ADD-1.2/INV, TRA/-)

(4) SE: We never talk about our clients. You can be quite easy on that. It's supposed to be bad form to ask us not to talk though.'

TE: *Kami tidak pernah membicarakan langganan kami. Kau tak usah ragu mengenai itu. Hanya saja tidak sopan jika kami diminta agar tidak bicara.'*

(Code: 182/ADV-1.1/INV, MOD/-)

(5) SE: She would have brought him anything he wanted. He knew that. She was a damned nice woman too. (p.68)

TE: *Perempuan itu akan membelikan lelaki itu aa saja yang diinginkannya. Lelaki itu tahu itu. Dan perempuan itu juga sangat baik hati. (p.23)*

(Code: 040/ADD-1.1/EXP, INV/ESS)

Based on the data, the procedure which is always applied together with the other procedures in the data is the inversion procedure. Inversion is adopted by the translator to move the conjunctive relation of the ST into another place in a sentence of the TT so that it reads natural and acceptable. Based on the example above, the inversion procedure is applied together with amplification, modulation, transposition, equivalence, and explicitation. The translator in the data above needs to adopt more than one procedure to maintain the message of the ST. It is impossible for the translator if she find the data like the examples above and simply to translate the ST by a single procedure without considering another procedure which may make the result of the translation reads awkward. By the application of the double procedure in translating the conjunctive relation into Bahasa Indonesia, there is no confusion in the meaning of the logical relationship in the data above.

3. Shift of Conjunctive Relation in the Translation of Hemingway's Short Stories into Bahasa Indonesia

The occurrence of shift in the translation process is something that cannot be avoided includes in the translation of the conjunctive

relation in Hemingway's short stories into Bahasa Indonesia. It is as the effect of the translation process which brings the impact directly into the target language. Or based on the data, it could be one of the efforts from the translator so that there is no confusion in the meaning of the logical relationship in the TT which is reached by the occurrence of shift. Based on the findings, there are shift in the levels of explicitness, implicitness, and meaning change through the translation of the data.

a. Explicitness

Based on the findings, shift of explicitness in the translation of Hemingway's short stories into Bahasa Indonesia are found 15 cases or 5.51% from total 272 cases. The type of the conjunctive relations which is mostly to be explicitated in the TT are the conjunctive relations which indicate internal relationship (the source of the idea in the following sentence could be found easily in the previous sentence). Some examples of the shift of explicitness in the translation of the data can be seen in the examples below.

- (1) SE: It's not snow and them all saying, It's not snow we were mistaken. But it was the snow all right and he sent them into it when he evolved exchange of populations. (p.62)

TE: *Itu bukan salju dan mereka semua serempak mengatakannya, Itu bukan salju, kita keliru. Tetapi nyatanya itu memang salju dan Nansen mengirimkan mereka semua ke sana saat ia menyusun rencana pertukaran penduduk. (p.10)*

(Code: 019/ADV-3.1/AMP/ESS)

(2) SE: She would have brought him anything he wanted. He knew that. She was a damned nice woman too. (p.68)

TE: *Perempuan itu akan membelikan lelaki itu aa saja yang diinginkannya. Lelaki itu tahu itu. Dan perempuan itu juga sangat baik hati. (p.23)*

(Code: 040/ADD-1.1/INV,EXP/ESS)

(3) SE: A clean, well-lighted café was a very different thing. Now, without thinking further, he would go home to his room. (p.355)

TE: *Kafe yang bersih dan terang sesuatu yang sangat lain. Dan kini, tanpa pikir panjang lagi, dia akan pulang, ke kamarnya. (p.66)*

(Code: 096/CON/AMP/ESS)

Based on the examples above, the translation of the conjunctive relation in Hemingway's short stories into Bahasa Indonesia which experience shift of explicitness do not affect the logical links between the two sentences in the TT. The translator in the data of this study which are shown by the three examples above indicates that she tried not to leave the TT remain the same with the

ST. She wants to make them clear and do not confuse the target text readers. She makes the information of the logical links between the sentences which is implicit in the ST appears in the TT as showed in example 2. The conjunctive relations which are made to be explicit by the translator in this data of the study do not tend to affect the meaning of the logical relationship between the sentences. It is rather to reach the naturalness in the TT and so that the text is read intelligibly by the target text readers.

However, the cause of the occurrences of shift of explicitness, implicitness, or in meaning change which are found in the data are not clear yet whether it is caused by the translation process or caused by the different language style of English and Bahasa Indonesia.

b. Implicitness

Based on the findings, the frequency of shift of the conjunctive relation in the level of implicitness are 15 cases or 5.51% from 272 cases. This percentage indicates that the shift of implicitness is equal with the shift of explicitness in this study. And there is no specific type of the conjunctive relations which tends to experience shift of implicitness. Some examples of the data can be seen in the examples below.

(1) SE: 'Those are funny names for Indians.' 'Yes, aren't they,' Nick said. 'But tell me what they were like.'

TE: '*Nama-nama itu tidak cocok untuk orang Indian.*' '*Memang,*' kata Nick. '*Ceritakan padaku ayah, bagaimana rupa mereka.*'

(Code: 160/ADV-1.1/IMP/ISS)

(2) SE: The boy got the rifle from the kitchen and shot him when he tried to come into the barn. And when they came back to the ranch he'd been dead a week, frozen in the corral, and the dogs had eaten part of him.

TE: '*Si bocah mengambil sepucuk senapan dari dapur dan menembak orang itu ketika orang itu mencoba memaksa masuk kandang. Waktu mereka kembali ke peternakan orang itu telah mati seminggu lamanya, membeku di balik pagar kandang, dan tubuhnya sebagian sudah habis digerogoti anjing.*'

(Code: 066/ADD-1.1/IMP/ISS)

(3) SE: In her dream she was at the house on Long Island and it was the night before her daughter's debut. Somehow her father was there and he had been very rude. Then the noise the hyena made was so loud she woke and for a moment she did not know where she was and she was very afraid.

TE: '*Di dalam mimpinya ia tengah berada di rumahnya di Long Island dan saat itu malam sebelum acara resmi perpisahan sekolah anak gadis. Ayahnya saat itu sedang ada di situ dan sikapnya sangat kasar. Lolongan hyena itu bertambah nyaring hingga membuat perempuan itu terjaga dan untuk sesaat ia tak tahu di mana dia berada dan dia sangat takut.*'

(Code: 088/TEM-1.1/IMP/ISS)

Based on the examples above, the occurrence of the shift in the level of implicitness apparently is caused by the translation process. The translator let the explicit conjunctive relation in the ST to be implicit in the TT if the context communication (or the message) of the text is clear and intelligible without the presence of the conjunctive relation, and if the presence of it only would create the confusion in the TT. But it tends to be an optional choice by the translator. The logical relationship which is absent in the TT also could create the loss of information in the meaning of the logical relationship between the sentences like in the example 3 above.

c. Meaning Change

The occurrence of shift in the translation process is something that cannot be avoided and its occurrence sometimes is aimed to create a text which the message of it could be understandable in the target language. This includes the shift in meaning change which is inherent in the process of the translation of the conjunctive relation. The frequency of its occurrences is 10 cases or 3.67% from 272 cases. It has the lowest frequency after the shift in the level of explicitness and implicitness. The translator in the data of this study has some options when she finds the conjunctive relation, whether to maintain the actual form of the conjunctive relation, to delete the conjunctive as the

logical relationship between the sentences, or to give other function depending to the relationship in the sentences. In the data of this study, the last option is considered to be the translation process which is inherent with the occurrence of meaning change in the translation of the conjunctive relation. It can be seen in the example below.

(1) SE: Suddenly she had been frightened of being alone. But she wanted someone that she respected with her.

TE: *Tiba-tiba, dia dicekam rasa ketakutan hidup sendirian. Dan dia ingin seseorang di sisinya yang dapat dihargai dan dihormati.*

(Code: 039/ADV-1.2/MOD/MEA)

(2) SE: It was strange, too, wasn't it, that when he fell in love with another woman, that woman should always have more money than the last one? But when he no longer was in love, when he was only lying, as to this woman, now, who had the most money of all, who had all the money that was, who had had a husband and children, who had taken lovers and been dissatisfied with them, and who loved him dearly as a writer, as a man, as a companion and as a proud possession; it was strange that when he didn't love her at all and was lying, that he should be able to give her more for her money than when he had really loved.

TE: *Dan aneh pula, bukan, kalau dia jatuh cinta pada seorang perempuan yang lain, maka perempuan itu, tidak boleh tidak, harus lebih kaya daripada perempuan sebelumnya? Dan bila cintanya telah sirna, dan ia berbohong, seperti halnya kepada perempuan ini, sekarang, perempuan yang paling kaya dari yang terkaya, yang pernah punya semua uang di dunia ini, yang pernah punya suami dan beberapa anak, yang pernah punya laki-lakisimpanan dan tidak pernah terpuaskan oleh mereka, dan yang mencintainya sepenuh hati sebagai pengarang, sebagai seorang teman,*

dan sebagai milik yang dibanggakan; sungguh aneh, ketika dia tidak mencintai perempuan itu sama sekali dan berbohong, dia dapat memuaskannya sepuas-puasnya sepadan dengan uang yang dikeluarkan perempuan itu untuk dia, daripada ketika ia benar-benar mencintai dengan tulus.`

(Code: 034/ADV-3.1/MOD/MEA)

(3) SE: 'The three told me you win much money.'

'And am poorer than the birds.'

TE: 'Tapi ketiganya bilang kau menang banyak.'

'Padahal aku lebih miskin dari gembel.'

(Code: 126: ADD-1.1/MOD/MEA)

The effect of the translation process in translating the conjunctive relation in the example above indicates the occurrence of the meaning change as its shift. It can be seen from the procedure used by the translator that she intended not to maintain the actual form of the conjunctive relation which may create the confusion in Bahasa Indonesia. Also, shift of meaning change as the effect of the translation process in the data above makes the text reads convenient in the target language.

CHAPTER V

CONCLUSIONS AND SUGESTIONS

With regard to the findings and discussion presented in Chapter IV, some important points of this study can be drawn by the researcher. Those important points will be presented through conclusions and suggestions.

A. Conclusions

The conjunctive relations in Hemingway's short stories entitled "The Snows of Kilimanjaro", "A Clean, Well-Lighted Place", "The Gambler, The Nun, and The Radio", "Fathers and Sons", and "The Short Happy Life of Francis Macomber" and their translation into Bahasa Indonesia have been analyzed in this study. The conclusions can be drawn based on the objectives of the research as stated in Chapter I.

1. All the types of the conjunctive relation are found in Hemingway's short stories with total occurrences are 272 cases. They are additive (23.16%), adversative (28.68%), causal (9.92%), temporal (23.52%), and the other is continuative

(14.70%). The most frequent ties found in the data are adversative relations. Adversative relation shows a contrast idea of the previous sentence in the stories. Under the heading of adversative type, the conjunctive relations are expressed in the form of simple adversative 'proper', containing, contrastive relations avowal, simple contrastive relations (as against), emphatic contrastive relations, and correction of meaning.

2. In translating the conjunctive relation into Bahasa Indonesia, the translator applied eight translation procedures; they are literal, modulation, equivalence, transposition, inversion, amplification, implicitation, explicitation, and also uses double procedures which is as the combinations of those eight procedure. Literal procedure is the most frequent procedure applied by the translator in translating the data with the total occurrences are 63.23%. It is the interlineal translation in which the English conjunctive relations are translated directly into their common meaning in Bahasa Indonesia.
3. The translation shifts of the conjunctive relations occurs in the TT; they are shift of explicitness (5.51%), implicitness (5.51%), and shift in meaning change (4.04%). In shift of explicitness, the English conjunctive relations to be

explicitated by adding information in order to reach the naturalness and the text reads intelligibly in the TT. In shift of implicitness, the English conjunctive relations are not realized in the TT. Whereas in meaning change shift, the translator do not maintain the actual form of English conjunctive relations into Bahasa Indonesia depending on the context and the meaning of the logical relationship in the ST so that the message could be well delivered into the target text readers.

B. Suggestions

Based on the conclusions above, there are some suggestions that can be drawn by the result of this study. The suggestions are intended for translators, the Students of English Department, and other researchers. The suggestions are as follow.

1. To Translators

In translating English short stories into Bahasa Indonesia, the good understanding of English cohesive devices particularly in the conjunctive relation as the logical relationship between the sentences could help the translator in transferring the message of the ST into the TL as closely as possible. It also helps the translator in choosing the right procedures in translating them

into Bahasa Indonesia. The result of the translation will not be read awkward if the conjunctive relation is translated properly by the translator since it has a main role in establishing the idea between the sentences. And therefore the readers of the TT will follow the idea of the stories smoothly without missing information.

2. To the Students of English Departments

The students of English Departments also have to master the English conjunctive relation as the logical links between the sentences since it is very useful in creating English text which is understandable by the readers.

3. To Other Researchers

This study has limited literature and is limited to observe only one kind of text. Thus, for the researchers who want to carry on further about the conjunctive relation should have more sources of literatures. Also, there are still many text types beside short stories which contain conjunctive relation that could be more investigated in their logical relationship between the sentences. The shifts of the conjunctive relation in the level of explication which are occurred in the translation is something that interesting to be investigated since it is not clear

yet about the reason behind its occurrence whether it is because of the translation process, translator's choice, or different style in the grammatical structure between English and Bahasa Indonesia.

REFERENCES

- Akindele, J. 2011. "Cohesive Device in Selected ESL Academic Paper", African Nebula Issue 3, June 2011 (99-112). Available in: http://nobleworld.biz/images/Akindele_AN3.pdf. Retrieved at 27th July 2013. 00:05a.m.
- Alwi, H dkk. 2003. *Tata Bahasa Baku: Bahasa Indonesia*, Edisi ketiga. Jakarta: Balai Pustaka.
- Arikunto, S. 2010. *Prosedur Penelitian: Suatu Pendekatan Praktik*.
- Ayomi, P.N. 2008. "Explicitation of Conjunctive Relations In English-Indonesian Translation: A Corpus Based Study" Denpasar: Postgraduate Thesis. Universitas Udayana, Available from: URL: <http://ojs.unud.ac.id/index.php/linguistika/article/view/342/278>
- Baker, M. 1992. *In Other Words A Course Book on Translation*. London and New York: Routledge.
- Baleghizadeh, S. & Sharifi, A. 2010. *Explicitation of Implicit Logical Links in Persian-English Translation*, Translation and Interpreting Vol 2, No 2. Available in: The Translation Journal for Translating and Interpreting Research, www.trans-int.org. Retrieved at 27th July 2013. 23.00p.m.
- Bell, R. T. 1991. *Translation and Translating: Theory and Practice*. London and New York: Longman.
- Blum-Kulka, S. 1986. *Shifts of Cohesion and Coherence in Translation*. In Venuti, L. (Ed), *The Translation Studies Reader*, (pp. 298-314). London and New York: Routledge.
- Catford, J.C. 1965. *A Linguistics theory on Translation*. Oxford: Oxford University Press.
- Chesterman, A. 1997. *The Memes of Translation. The Spread of Ideas in Translation Theory*. Amsterdam and Philadelphia: Benjamin.
- Eggins, S. 2004. *An introduction to Systemic Functional Linguistics*. London: Continuum International Publishing Group.

- Gunawan, I.B.M. S. 2010. "The Conjunctive Relation In The Novel The Old Man and The Sea and Its Translation Into Indonesian" Denpasar: Postgraduate Thesis. Universitas Udayana, Available from: URL: http://www.pps.unud.ac.id/thesis/pdf_thesis/unud-381-thesis.pdf
- Halliday, M.A.K. & Hasan R. 1976. *Cohesion in English*. London: Longman
- Hatim, B. and Munday, J. 2004. *Translation: An Advanced Resource Book*. Oxon: Routledge.
- Hemingway, E. 1946. *The First Forty-Nine Stories by Ernest Hemingway*. London: Jonathan Cape Thirty Bedford Square . (Available in pdf).
- . 2008. *Kumpulan Cerita Pendek Ernest Hemingway Salju Kilimanjaro*. Jakarta: Yayasan Obor Indonesia.
- Hornby, A. S. 1995. *Oxford Advanced Learner's Dictionary of Current English*. Oxford: Oxford University Press.
- Jakarta: PT.Rineka Cipta.
- Molina, L. & Hurtado, A. 2002. Translation Techniques Revisited: A Dynamic Functionalist Approach, Meta: Translators' Journal Vol 47. Available in: URL: <http://www.erudit.org/revue/meta/2002/v47/n4/008033ar.pdf>. Retrieved at June 5th 2013. 20.05p.m.
- Newmark, P. 1998. *A Text Book of Translation*. London: Prentice Hall.
- Nida, E. A & Taber, C. R. 1982. *The Theory and Practice of Translation*. Netherlands: E. J. Brill, Leiden.
- Ordudari, M. 2007. *Translation procedures, strategies and methods*. Available in: <http://accurapid.com/journal/41culture.htm>. Retrieved at 27th July 2013. 23.00p.m.
- Pramithasari, A. 2009. "Gramatical Cohesion of Sir. A.C. Doyle's *The Return of Sherlock Holmes* and D. Dianasari's *Kembalinya Sherlock Holmes*" Yogyakarta: Unpublished Undergraduate Thesis. Universitas Negeri Yogyakarta.
- Sugiyono, S. 2010. *Metode Penelitian Kuantitatif, Kualitatif dan R & D*. Bandung: Alfabeta.
- Tarigan, H. G. 1993. *Pengajaran Wacana*. Bandung: Angkasa.

Venuti, L (Ed). 2000. *The Translation Studies Reader*. New York:Routledge.

APPENDICES

SHORT STORY 1 (THE SNOWS OF KILIMANJARO)					
NO	SOURCE EXRESSIONS	TARGET EXPRESSIONS	CODE		
			CR	TP	SC
001	'The marvelous thing is that it is painless,' he said. 'That's how you know when it starts.' 'Is it really?' 'Absolutely. I'm awfully sorry about the odour, though . That must bother you.' (p. 58)	'Yang menakjubkan tidak ada rasa sakit sama sekali,' katanya. 'Dari sana kita baru menyadari itulah awal dari segalanya.' 'Aakah benar demikian?' 'Jelas. Tapi maafkan baunya yang tak tertahankan ini, pasti sangat mengganggu.' (p.2)	ADV-1.2	INV	-
002	'Look at them,' he said. ' Now is it sight or is it scent that brings them like that?' (p.58)	'Coba kau amati burung-burung itu,' katanya. ' Nah , coba tebak, indera penglihatan atautkah indera penciuman yang membuat mereka begitu?' (p.2)	CON	MOD	-
003	I watched the way they sailed very carefully at first in case I ever wanted to use them in a story. That's funny now .' (p.58)	Mulanya kuamati betul-betul cara burung-burung itu menukik ke tanah, kalau kalau aku ingin menjadikannya bahan untuk tulisanku nanti. Tapi kini semua itu terasa jadi lucu. (p.3)	CON	INV,AMP	ESS
004	'It's much easier if I talk. But I don't want to bother you.' (p.58)	'Lebih lega rasanya kalau kukeluarkan isi hatiku. Tapi tentu saja aku tak ingin kau terganggu. (p.3)	ADV-3.1	AMP	ESS
005	I think we might make it as easy as we can until the plane comes. Or until the plane doesn't come. (p.58)	Kukira sebaiknya kita tenang saja, sampai pesawat itu datang. Atau sampai pesawat itu tidak jadi datang. (p.3)	ADD-1.3	LIT	-
006	You can take the leg off and that might stop it, though I doubt it. Or you can shoot me. (p.59)	Potong saja kakiku ini dan mungkin aku akan lebih tenang, walau aku tidak yakin itu. Atau tembak saja aku. (p.3)	ADD-1.3	LIT	-

007	<p>'Bring whisky-soda.'</p> <p>'Yes, Bwana.'</p> <p>'You shouldn't,' she said. 'That's what I mean by giving up. It says it's bad for you. I know it's bad for you.'</p> <p>'No,' he said. 'It's good for me.'</p> <p>So now it was all over, he thought. (p.60)</p>	<p>'Bawakan aku wiski soda.'</p> <p>'Ya, <i>Bwana</i>.'</p> <p>'Kau mestinya jangan minum,' kata si perempuan. 'Itu yang kumaksud dengan menyerah kalah. Sudah dikatakan dalam buku, alcohol tidak baik untukmu.'</p> <p>'Tidak,' kata si lelaki. 'Bagus buatku.'</p> <p>Jadi kini segalanya berakhir sudah, pikir si lelaki. (p.6)</p>	CAU-1.1	LIT	-
008	<p>So now it was all over, he thought. So now she would never have a chance to finish it. (p.60)</p>	<p>Jadi kini segalanya berakhir sudah, pikir si lelaki. Jadi kini ia takkan pernah punya kesempatan untuk mengakhirinya. (p.7)</p>	CAU-1.1	LIT	-
009	<p>So now she would never have a chance to finish it. So this was the way it ended in a bickering over a drink. (p. 60)</p>	<p>Jadi kini ia takkan pernah punya kesempatan untuk mengakhirinya. Jadi beginilah semuanya diakhiri, dengan pertengkaran soal minum. (p.7)</p>	CAU-1.1	LIT	-
010	<p>It was strange how easy being tired enough made it. Now he would never write the things that he had saved to write until he knew enough to write them well. (p.60)</p>	<p>Aneh, betapa mudahnya dengan rasa letih mengatasi semua itu. Sekarang aku tak usah menuliskan kisah-kisah yang telah lama ku kumpulkan itu untuk ditulis bila tiba saatnya aku sudah yakin benar aku sudah mampu menulis dengan baik. (p.7)</p>	CON	LIT	-
011	<p>Now he would never write the things that he had saved to write until he knew enough to write them well. Well, he would not have to fail at trying to write them either. (p.60)</p>	<p>Sekarang aku tak usah menuliskan kisah-kisah yang telah lama ku kumpulkan itu untuk ditulis bila tiba saatnya aku sudah yakin benar aku sudah mampu menulis dengan baik. Selain itu, aku tidak perlu harus mengalami kemungkinan gagal karena mencoba menuliskannya. (p.7)</p>	CON	MOD	-
012	<p>Maybe you could never write them, and that was why you put them off and delayed the starting. Well he would never know now. (p.60)</p>	<p>Mungkin karena kita memang tidak pandai menulis, maka kita terus menangguhkannya dan mengulur waktu untuk memulainya. Apakah memang demikian, aku tak kan pernah tahu, sekarang. (p.7)</p>	CON	MOD	-

013	I left everything and I went wherever you wanted to go and I've done what you wanted to do. But I wish we'd never come here. (p.8)	Aku korbakan segalanya dan aku ikut ke mana pun kau ingin pergi dan kau lakukan segala yang ingin kau lakukan. Tetapi seharusnya kita jangan kemari. (p.61)	ADV-3.1	LIT	-
014	'You said you loved it.' 'I did when you were all right. But now I hate it. (p.61)	'Katamu dulu kau suka temat ini.' 'Memang, waktu itu kau masih sehat. Tapi sekarang aku benci semua ini. (.8)	ADV-3.1	LIT	-
015	I suppose what I did was to forget to put iodine on it when I first scratched it. Then I didn't pay any attention to it because I never infect. (p.61)	Sudahlah, salahku memang, lupa membubuhkan yodium di atasnya, waktu pertama kugaruk karena tak tahan gatal. Aku tak begitu memperhatikannya, karena aku tak pernah kena infeksi. (p.8)	TEM-3.1	IMP	ISS
016	Then I didn't pay any attention to it because I never infect. Then , later, when it got bad, it was probably using that weak carbolic solution when the other antiseptics ran out that paralyzed the minute blood vessels and started the gangrene. (p.61)	Aku tak begitu memperhatikannya, karena aku tak pernah kena infeksi. Tapi kemudian, kakiku membusuk, mungkin karena aku menggunakan larutan karbol encer itu, ketika obat anti-septik lainnya habis, yang melumpuhkan pembuluh darah kecil dan kaki ku mulai busuk. (p.8)	CAU-1.1	MOD	MEA
017	'I'm tired.' Now in his mind he saw a railway station at Karagatch and he was standing with his pack and that was the headlight of the Simplon-Orient cutting the dark now and he was leaving Thrace then after the retreat. (p.9)	'Aku lelah.' Kini di dalam angan-angannya, lelaki itu melihat stasiun kereta api di Karagatch dan ia tengah berdiri bersama ranselnya dan dilihatnya kini lampu lokomotif <i>The Simplon Orient Express</i> merayap datang, membelah gelap malam, dan ia akan meninggalkan <i>Trace</i> , setelah menyendiri. (p.61)	CON	LIT	-
018	It's too early for snow. And the Secretary repeating to the other girls, No, you see. (p.62)	Musim salju masih jauh. Dan Sekretaris itu meneruskan pada gadis-gadis yang lain, Bukan salju. (p.10)	TEM-1.1	LIT	MEA

019	It's not snow and them all saying, It's not snow we were mistaken. But it was the snow all right and he sent them into it when he evolved exchange of populations. (p.62)	Itu bukan salju dan mereka semua serempak mengatakannya, Itu bukan salju, kita keliru. Tetapi nyatanya itu memang salju dan Nansen mengirimkan mereka semua ke sana saat ia menyusun rencana pertukaran penduduk. (p.10)	ADV-3.1	AMP	ESS
020	But it was the snow all right and he sent them into it when he evolved exchange of populations. And it was snow they tramped along in until they died that winter. (p.62)	Tetapi nyatanya itu memang salju dan Nansen mengirimkan mereka semua ke sana saat ia menyusun rencana pertukaran penduduk. Dan di dalam salju itulah mereka melangkah merambat sampai mereka semua mati pada musim dingin itu. (p.10)	ADD-1.1	LIT	-
021	And it was snow they tramped along in until they died that winter. It was snow too that fell all Christmas week that yerr up in the Gaurtel, ... (p.62)	Dan di dalam salju itulah mereka melangkah merambat sampai mereka semua mati pada musim dingin itu. Dan salju pula yang berjatuhan di sepanjang minggu Natal pada tahun itu di Gaurtal, ... (p.10)	ADD-1.1	EXP	ESS
022	They were snow -bound a week in the Madlener-haus that time in the blizzard playing cards in the smoke by the lantern light and the stakes were higher all the time as Herr Lent lost more. Finally he lost it all. (p.62)	Mereka pernah terkurung oleh salju selama sepekan di penginapan Madlener pada waktu ada badai salju dan mereka bermain kartu dalam kepulan asap di bawah sinar lentera dan semakin banyak Tuan Lent kalah semakin tinggi taruhannya. Akhirnya ia kalah, semuanya. (p.11)	TEM-2	LIT	-
023	He could see him with his long nose, picking up the cards and then opening, 'Sans Voir'. There was always gambling then . (p.62)	Terbayang di matanya Tuan Lent, hidungnya panjang, jari-jarinya memungut kartu dan kemudian membuka permainan, <i>Sans Voir</i> . Waktu itu selalu ada saja orang main judi. (p.12)	CAU-1.1	IMP	ISS

024	He thought of all the time in his life he had spent gambling. But he had never written a line of that, nor of that cold, bright Christmas day with the mountains showing across the plain that Johnson had flown across the lines to bomb the Austrian officers' leave train, machine-gunning them as they scattered and ran. (p.63)	Diingat-ingatnya kembali masa-masa dalam hidupnya yang dihabiskannya untuk berjudi. Tetapi mengenai hal itu belum pernah sebaris kalimat pun ditulisnya, juga tidak sebaris pun mengenai hari Natal yang dingin dan cerah itu.dengan pegunungan yang menjulang di seberang sana padang yang luas yang pernah dilintasi Barker dengan pesawatnya ketika hendak menjatuhkan bom ke atas kereta api yang sedang mengangkut para perwira Austria yang akan cuti, menembaki mereka, yang berhamburan kucar kacir dari kereta dan berlarian, dengan senapan mesin. (p.12)	ADV-1.2	LIT	-
025	He remembered Johnson afterwards coming into the mess and starting to tell about it. And how quiet it got and then somebody saying, 'You bloody murderous bastard!' (p.63)	la ingat Barker kemudian datang ke asrama tentera dan mengisahkan pengalamannya. Betapa heningnya suasana waktu itu, dan kemudian seorang berteriak, 'Bangsat kau, pembunuh, kaul!' (p.12)	ADD-1.1	IMP	ISS
026	Hans , that he skied with all that year, had been in the Kaiser-Jagers and when they went hunting hares together up the little valley above the saw-mill they had talked of the fighting on Pasubio and of the attack on Pertica and Asalone and he had never written a word of that. Nor of Monte Corno, nor the Siete Commum, nor of Arsiedo.(p.63)	Hans, temannya main ski sepanjang malam tahun itu, yang pernah bertugas dalam Kaiser-Jaegers, dan ketika mereka pergi berburu kelinci di lembah kecil di atas penggergajian kayu, mereka sempat membicarakan pertempuran di Pasubio dan serangan di Pertica dan Asalone dan tak sebaris pun pernah ditulisnya mengenai itu semua. Juga tidak tentang pertempuran di Monte Corno, di Siete Commun, atau di Arsiedo. (p.13)	ADD-1.2	TRA	-
027	'Love is a dunghill,' said Harry. And I'm the cock that gets on it crow.' (p.63)	'Cinta itu onggokan kotoran,' kata Harry. Dan aku ini ayam jantan yang menunggangnya untuk berkokok di atasnya. (p.14)	ADD-1.1	LIT	-

028	You were equipped with good insides so that you did not go to pieces that way, the way most of them had, and you made an attitude that you cared nothing for the work you used to do, now that you could no longer do it. But , in yourself, you said that you would write about this people; about the very rich; that you were really not of them but a spy in their country; that you would leave it and write of it and for once it would be written by someone who knew what he was writing of. (p.65)	Kita dikarunia sesuatu yang kokoh dalam diri kita, jadi kita tidak kehilangan pegangan seperti mereka, dan kita pasang sikap bahwa kita tidak peduli sedikit pun pada pekerjaan yang pernah kita lakukan dulu, karena sekarang kita tidak mampu lagi melakukannya. Tetapi , jauh dalam lubuk hati kita, kita berjanji akan menuliskan kisah orang-orang ini; tentang kaum jutawan; bahwa kita sebenarnya bukan salah satu dari mereka tetapi mata-mata di antara mereka; bahwa kita akan meninggalkan mereka dan menuliskan kisah mereka dan untuk pertama kalinya kisah mereka ditulis oleh seseorang yang benar-benar tahu apa yang dituliskannya. (p.17)	ADV-1.2	LIT	-
029	But, in yourself, you said that you would write about this people; about the very rich; that you were really not of them but a spy in their country; that you would leave it and write of it and for once it would be written by some one who knew what he was writing of. But he never do it, because each day of writing, of comfort, of being that which he despised, dulled his ability and softened his will to work so that, finally, he did not work at all. (p.65)	Tetapi, jauh dalam lubuk hati kita, kita berjanji akan menuliskan kisah orang-orang ini; tentang kaum jutawan; bahwa kita sebenarnya bukan salah satu dari mereka tetapi mata-mata di antara mereka; bahwa kita akan meninggalkan mereka dan menuliskan kisah mereka dan untuk pertama kalinya kisah mereka ditulis oleh seseorang yang benar-benar tahu apa yang dituliskannya. Tetapi dia tidak pernah benar-benar melakukannya, karena setiap hari yang digunakan tidak untuk menulis, tetapi untuk menikmati hidup, untuk menjadi seseorang yang dikutuk nya , menumpulkan kemampuannya dan melemahkan kemauannya untuk menulis sehingga, akhirnya,, dia tidak menulis sama sekali. (p.18)	ADV-3.1	LIT	-
030	She loved anything that was exciting, that involved a change of scene, where there were new people and where things were pleasant. And he had felt the illusion of returning strength of will to work. (p.66)	Perempuan itu memang pecinta segala yang menggetarkan hati, perubahan suasana, orang baru dan tempat yang menyenangkan. Dan dia, si lelaki, sempat merasa seakan akan mulai timbul kembali kemauannya untuk menulis. (.19)	ADD-1.1	LIT	-

031	And he had felt the illusion of returning strength of will to work. Now it was how it ended, and he knew it was, he must not turn like some snake biting itself because its back was broken. (p.66)	Dan dia, si lelaki, sempat merasa seakan akan mulai timbul kembali kemauannya untuk menulis. Tetapi sekarang , jika beginilah rupanya semua akan berakhir, dan dia tahu memang beginilah semua akan berakhir, dia tidak boleh sekali-kali berlaku seperti ular yang mematuk dirinya sendiri karena tulang punggungnya patah. (P.19)	CON	AMP	MEA
032	It was never what he had done, but always what he could do. And he had chosen to make his living with something else instead of a pen or a pencil. (p.20)	Bakatnya tidak pernah tentang apa yang telah dihasilkannya, tetapi selalu tentang apa yang dapat dilakukannya. Dan dia memilih untuk mencari nafkah hidupnya dengan sesuatu yang lain, bukan dengan pena atau pensil. (p.66)	ADD-1.1	LIT	-
033	And he had chosen to make his living with something else instead of a pen or a pencil. It was strange, too , wasn't it, that when he fell in love with another woman, that woman should always have more money than the last one? (p..66)	Dan dia memilih untuk mencari nafkah hidupnya dengan sesuatu yang lain, bukan dengan pena atau pensil. Dan aneh pula , bukan, kalau dia jatuh cinta pada seorang perempuan yang lain, maka perempuan itu, tidak boleh tidak, harus lebih kaya daripada perempuan sebelumnya? (p.20)	ADD-1.1	EXP	ESS

034	It was strange, too, wasn't it, that when he fell in love with another woman, that woman should always have more money than the last one? But when he no longer was in love, when he was only lying, as to this woman, now, who had the most money of all, who had all the money that was, who had had a husband and children, who had taken lovers and been dissatisfied with them, and who loved him dearly as a writer, as a man, as a companion and as a proud possession; it was strange that when he didn't love her at all and was lying, that he should be able to give her more for her money than when he had really loved. (p.20)	Dan aneh pula, bukan, kalau dia jatuh cinta pada seorang perempuan yang lain, maka perempuan itu, tidak boleh tidak, harus lebih kaya daripada perempuan sebelumnya? Dan bila cintanya telah sirna, dan ia berbohong, seperti halnya kepada perempuan ini, sekarang, perempuan yang paling kaya dari yang terkaya, yang pernah punya semua uang di dunia ini, yang pernah punya suami dan beberapa anak, yang pernah punya laki-lakisimpanan dan tidak pernah terpuaskan oleh mereka, dan yang mencintainya sepenuh hati sebagai pengarang, sebagai seorang teman, dan sebagai milik yang dibanggakan; sungguh aneh, ketika dia tidak mencintai perempuan itu sama sekali dan berbohong, dia dapat memuaskannya sepuas-puasnya sepadan dengan uang yang dikeluarkan perempuan itu untuk dia, daripada ketika ia benar-benar mencintai dengan tulus.` (p.66)	ADV-3.1	MOD	MEA
035	No, he would not write that, although it was well worth writing. Now , she came in sight, walking across the open towards the camp. (p.67)	Tidak, ia takkan menuliskannya, walau pun layak ditulis. Kini perempuan itu telah tampak dari kejauhan, berjalan menyeberangi padang menuju perkemahan. (p.21)	CON	LIT	-
036	That was before the lovers. After she had the lovers she did not drink so much because she did not have to be drunk to sleep. (p.67)	Itu sebelum dia punya sejumlah kekasih. Setelah dia punya kekasih-kekasih itu, dia tidak lagi banyak minum karena dia tidak perlu lagi harus mabuk dahulu supaya dapat tidur. (p.22)	TEM-1.1	LIT	-
037	After she had the lovers she did not drink so much because she did not have to be drunk to sleep. But the lovers bored her. (p.67)	Setelah dia punya kekasih-kekasih itu, dia tidak lagi banyak minum karena dia tidak perlu lagi harus mabuk dahulu supaya dapat tidur. Tapi dia bosan dengan kekasih-kekasihnya itu. (p.22)	ADV-3.1	LIT	-

038	She had been married to a man who had never bored her and these people bored her very much. Then on of her two children was killed in a plane crash and after that was over she did not want the lovers, and drink being no an aesthetic she had to make another life. (p.67)	Dia pernah punya suami yang tidak pernah membuatnya bosan dan laki-laki kekasihnya itu semuanya sangat membosankannya. Lalu salah seorang anaknya tewas dalam sebuah kecelakaan pesawat terbang dan setelah itu dia memutuskan hubungan dengan semua kekasihnya, dank arena minum alcohol tidak dapat juga membuat dia dapat melupakan apa yang terjadi, dia harus menciptakan hidup baru. (p.22)	TEM-1.1	LIT	-
039	Suddenly she had been accurately frightened of being alone. But she wanted someone that she respected with her. (p.68)	Tiba-tiba, dia dicekam ketakutan hidup sendirian. Dan dia ingin seseorang di sisinya yang dapat dihargai dan dihormati. (p.22)	ADV-1.2	MOD	MEA
040	She would have brought him anything he wanted. He knew that. She was a damned nice woman too . (p.68)	Perempuan itu akan membelikan lelaki itu aa saja yang diinginkannya. Lelaki itu tahu itu. Dan perempuan itu juga sangat baik hati. (p.23)	ADD-1.1	EXP, INV	ESS
041	He would as soon be in bed with her as anyone; rather with her, because she was richer, because she was very pleasant and appreciative and because she never made scenes. And now this life that she had built again was coming to a term because he had not used iodine... (p.68)	Dia lebih suka berada di tempat tidur dengan perempuan itu daripada dengan perempuan lainnya; lebih suka bersama dia, karena lebih kaya, karena dia sangat lemah lembut dan menghargai dank arena dia tidak suka bertengkar. Tapi kini kehidupan baru yang dibangunnya dengan susah payah itu sudah akan berakhir hanya karena lelaki itu lupa membubuhkan yodium... (p.23)	CON	MOD	MEA
042	'What makes you think it will come tomorrow?' 'I'm sure it will. It's overdue now. Then , in town, they will fix up your leg and then we will have some good destruction. (p.69)	'Dari mana kau tahu esawat akan datang besok?' 'Aku yakin pesawat itu akan datang. Malah seharusnya sekarang sudah datang. Lalu di kota nanti, kakimu akan dirawat dan kemudian kita akan saling meremukkan di tempat tidur. (p.26)	TEM-1.1	LIT	-
043	'He's the one makes the noise at night. I don't mind it. They're a filthy animal though . (p.70)	'Dia rupanya yang suka melolong di malam hari itu. Dia tidak mengganggu. Tetapi Hyena binatang kotor dan berbau.' (p.26)	ADV-1.1	INV	-

044	He had been cruel and unjust in the afternoon. She was a fine woman, marvelous really. And just then it occurred to him that he was going to die. (p.70)	Perempuan itu sungguh baik padanya, sedangkan dia sendiri begitu kejam dan tidak adil petang tadi. Sejak dulu, perempuan itu menyenangkan, bahkan mengagumkan. Dan tepat pada saat itu lelaki itu merasa ajalnya sudah hamper sampai. (p.27)	TEM-1.2	TRA	-
045	'I'll eat with you and we'll put the cot in.' So , he said to himself, we did well to stop the quarrelling. (p.28)	'Aku akan menemanimu makan lalu tempat tidur gantung ini kita bawa masuk lagi ke dalam kemah.' Jadi , ujar lelaki itupada diri sendiri, kita akhiri pertengkaran kita sampai di sini. (p.70)	CAU-1.1	LIT	-
046	That seemed safe. And that night missing her so much it made him feel hollow sick inside, he wandered up past Taxim's picked a girl up and took her out to supper. (p.71)	Cara itu tampak aman. Dan malam itu, sesak oleh rasa rindu di dada yang membuatnya pedih dan hampa, ditelusurinya jalan-jalan lengang menuju Taxim, disewanya seorang perempuan dari situ dan diajaknya makan malam. (p.29)	ADD-1.1	LIT	-
047	And that night missing her so much it made him feel hollow sick inside, he wandered up past Taxim's picked a girl up ad took her out to supper. He had gone to a place to dance with her afterwards , she danced badly, and left her for a hot Armenian slut, that swung her belly against him so it almost scalded. (p.71)	Dan malam itu, sesak oleh rasa rindu di dada yang membuatnya pedih dan hampa, ditelusurinya jalan-jalan lengang menuju Taxim, disewanya seorang perempuan dari situ dan diajaknya makan malam. Sesudahnya ia sempat mengunjungi suatu tempat untuk berdansa bersamanya, namun perempuan itu tidak pandai berdansa, dan digantikannya ia dengan perempuan Armenia berdarah panas, yang menggosok-gosokkan perutnya pada perutnya sedemikian rupa hingga perutnya terasa sakit. (p.29)	TEM-1.1	INV	-

048	The Turks had come steadily and lumpily and he had seen the skirted men running and the officers shooting into them and running then themselves and his mouth was full of the taste of pennies and they stopped behind some rocks and and there were the Turks coming as lumpily as ever. Later he had seen the things that he could never think of and later still he had seen, much worse. (p.72)	Pasukan Turki terus berdatangan dan bergerombol-bergerombol dan ia melihat serdadu-serdadu berpakaian rok itu berlarian ketika para perwira itu menembaki mereka dan kemudian mereka sendiri berlarian pula dan dia dan pengamat Inggris itu juga berlari hingga paru-parunya terasa sakit dan mulutnya tersa seperti penuh duri dan mereka bersembunyi di balik sebuah batu besar dan serdadu serdadu Turki terus juga berdatangan bergerombolan-gerombolan. Kemudian disaksikannya hal-hal lain yang belum pernah terpikirkan olehnya selama ini dan sesudah itu dilihatnya peristiwa-peristiwa yang lebih parah lagi dari itu. (p.32)	TEM-4.2	LIT	-
049	Later he had seen the things that he could never think of and later still he had seen, much worse. So when he got back to Paris that time he could not talk about it or stand to have it mentioned. (p.72)	Kemudian disaksikannya hal-hal lain yang belum pernah terpikirkan olehnya selama ini dan sesudah itu dilihatnya peristiwa-peristiwa yang lebih parah lagi dari itu. Maka ketika ia kembali ke Paris saat itu ia tak lagi mampu membicarakannya atau pun tahan untuk menyebutkannya. (p.32)	CAU-1.1	LIT	-
050	So when he got back to Paris that time he could not talk about it or stand to have it mentioned. And there in the café as he passed was that American poet with a pile of saucers in front of him and a stupid look on his potato face talking about the Dada movement with a Romanian who said his name was Tristan Tzara, who always wore a monocle and had a headache, and back at the apartment with his wife that now he loved again, the quarrel all over, the madness all over, glad to be home, the office sent his mail up to the flat. (p.72)	Maka ketika ia kembali ke Paris saat itu ia tak lagi mampu membicarakannya atau pun tahan untuk menyebutkannya. Dan di sana, di café itu, selagi kebetulan lewat matanya menangkap sosok si penyair Amerika berikut setumpukan tatakan gelas di hadapannya dan air mukanya yang dungu pada wajahnya yang menyerupai kentang, dan yang membicarakan pergerakan Dada dengan seorang Rumania yang mengatakan namanya Istan Tzara, yang selalu mengenakan kacamata berlensa sebelah dan tak bergagang, dan yang selalu sakit kepala, dan ketika tiba saatnya untuk kembali ke apartemennya yang sempit dan pengap ke pelukan istrinya yang kembali dicintainya, sebab kini pertengkaran mereka sudah berakhir, semua kegilaan petualangannya sudah usai, bahagia rasanya berada di rumah kembali, kantornya mengirimkan surat-suratnya ke rumah itu. (p.32)	ADD-1.1	LIT	-

051	And there in the café as he passed was that American poet with a pile of saucers in front of him and a stupid look on his potato face talking about the Dada movement with a Romanian who said his name was Tristan Tzara, who always wore a monocle and had a headache, and back at the apartment with his wife that now he loved again, the quarrel all over, the madness all over, glad to be home, the office sent his mail up to the flat. So then the letter in answer to the one he'd written came in on a platter one morning and when he saw the hand-writing he went cold all over and tried to slip the letter underneath another. (p.72)	Dan di sana, di café itu, selagi kebetulan lewat matanya menangkap sosok si penyair Amerika berikut setumpukan tatakan gelas di hadapannya dan air mukanya yang dungu pada wajahnya yang menyerupai kentang, dan yang membicarakan pergerakan Dada dengan seorang Rumania yang mengatakan namanya Istan Tzara, yang selalu mengenakan kacamata berlensa sebelah dan tak bergagang, dan yang selalu sakit kepala, dan ketika tiba saatnya untuk kembali ke apartemennya yang sempit dan pengap ke pelukan istrinya yang kembali dicintainya, sebab kini pertengkaran mereka sudah berakhir, semua kegilaan petualangannya sudah usai, bahagia rasanya berada di rumah kembali, kantornya mengirimkan surat-suratnya ke rumah itu. Surat balasan bagi surat yang dikirimkannya dulu diantarkan padanya di atas baki pada suatu pagi dan ketika dilihatnya tulisan tangan di atas surat itu tubuhnya menggigil kedinginan dan dicobanya menyisipkan surat itu di antara surat-surat yang lainnya. (p.32)	CAU-1.1	IMP	ISS
052	So then the letter in answer to the one he'd written came in on a platter one morning and when he saw the hand-writing he went cold all over and tried to slip the letter underneath another. But his wife said, 'Who is that letter from, dear?' (p.72P)	Surat balasan bagi surat yang dikirimkannya dulu diantarkan padanya di atas baki pada suatu pagi dan ketika dilihatnya tulisan tangan di atas surat itu tubuhnya menggigil kedinginan dan dicobanya menyisipkan surat itu di antara surat-surat yang lainnya. Tetapi istrinya berkata, 'Dari siapa surat itu, sayang?' (p.33)	ADV-1.1	LIT	-
053	They always picked the finest places to have quarrels. And why had they always quarreled when he was feeling best? (p.72)	Mereka selalu memilih tempat yang terbaik untuk bertengkar. Dan mengapa mereka selalu bertengkar ketika dia sedang merasa sangat bahagia? (p.33)	ADD-1.1	LIT	-

054	He had never written any of that because, at first, he never wanted to hurt anyone and then it seemed as though there was enough to write without it. But he had always thought that he would write it finally. (p.72)	Dia tidak pernah menuliskan semua itu karena, pertama dia tidak ingin menyakiti hati siapa pun dan lagi pula tampaknya tanpa itu pun bahan untuk ditulis sudah cukup banyak. Tetapi selalu terpatrit dalam pikirannya bahwa pada suatu waktu hal itu akan dituliskannya juga. (p.33)	ADV-3.1	LIT	-
055	There won't be any rain. So this was how you died, in whispers that you did not hear. (p.73)	Hari ini tak kan hujan. Jadi beginilah caranya kita mati, dalam bisikan yang terdengar oleh kita. (p.35)	CAU-1.1	LIT	-
056	So this was how you died, in whispers that you did not hear. Well , there would be no more quarelling. (p.73)	Jadi beginilah caranya kita mati, dalam bisikan yang terdengar oleh kita. Yang jelas , tidak akan ada lagi pertengkaran. (p.35)	CON	MOD	-
057	You spoiled everything. But perhaps he wouldn't. (p.73)	Orang merusak segalanya. Tetapi dia mungkin tidak. (p.36)	ADV-1.1	LIT	-
058	There was a log house, A road when up to the hills along the edge of the timber and along that road he picked blackberries. Then that log house was burn down (p.74)	Ada rumah dari kayu balok, Ada sebuah jalan mendaki ke perbukitan di sepanjang sudut pepohonan kayu itu dan disepanjang jalan itu pernah dipetikny buah-buah arbei hitam. Kemudian rumah kayu balok itu terbakar habis (p.37)	TEM-1.1	LIT	-
059	You see they were his guns still and he never bought any others. Nor did he hunt any more. (p.74)	Kau lihat sendiri, senapan-senapan itu masih tetap miliknya dan dia tidak pernah membeli senapan yang lain. Dia juga tidak pernah berburu lagi. (p.37)	ADD-1.2	TRA, INV	-

060	They knew who had shot their fathers, their relatives, their brothers, and their friends when the Versailles troops came in and took the town after the Commune and executed anyone they could catch with calloused hands, or who wore a cap, or carried any other sign he was a working man. And in that poverty and in that quarter across the street from a Boucherie Chevaline and a wine-co-operative he had written the tart of all he was to do. (p.75)	Mereka paham betul siapa yang menembak ayah, sanak keluarga mereka, kakak lelaki mereka, dan teman-teman mereka sewaktu pasukan Versailles datang menyerbu dan mengambil alih kota itu dari tangan kelompok Commune lalu membunuh setiap orang yang mereka temui yang tampak tangannya kasar, atau memakai peci, atau punya tanda-tanda yang menunjukkan mereka kaum buruh. Dan di tengah-tengah kemiskinan itu, dan di kampung do seberang jalan di depan Boucherie Chevaline dan sebuah koperasi anggur, dia menulis awal dari semua yang harus dikerjakannya. (p.40)	ADD-1.1	LIT	-
061	'What's that? Water. Ah, that's intelligent.' And the windows shutting. (p.76)	'Apa itu? Air? Ah, bagus.' Dan jendela-jendela tadi semua tertutup kembali. (p.42)	ADD-1.1	LIT	-
062	No, he had never written about Paris. Not the Paris that he cared about. (p.77)	Tidak, dia belum pernah menulis tentang kota Paris. Paris yang dicintainya. (p.43)	ADD-1.2	IMP	ISS
063	No, he had never written about Paris. Not the Paris that he cared about. But what about the rest that he had never written? (p.77)	Tidak, dia belum pernah menulis tentang kota Paris. Paris yang dicintainya. Paris yang dicintainya. Tapi bagaimana dengan selebihnya, yang juga belum pernah dituliskannya? (p.43)	ADV-3.1	LIT	-
064	The bawling and the steady noise and slow moving mass raising a dust as you brought them down in the fall. And behind the mountains, the clear sharpness of the peak in the evening light and, riding down along the train in the moonlight, bright across the valley. (p.77)	Suara hingar binger dan lengah yang berkepanjangan dan kawanan hewan yang bergerak perlahan dan membangkitkan debu ketika digiring turun gunung di musim gugur. Dan di balik pegunungan, muncul kemegahan puncaknya di bawah cahaya senja dan, sambil berkuda menyusuri jalan setapak di bawah sinar rembulan, yang menerangi seluruh lembah. (p.44)	ADD-1.1	LIT	-

065	And behind the mountains, the clear sharpness of the peak in the evening light and, riding down along the train in the moonlight, bright across the valley. Now he remembered coming down through the timber in the dark holding the horse's tail when you could not see and all the stories that he meant to write. (p.77)	Dan di balik pegunungan, muncul kemegahan puncaknya di bawah cahaya senja dan, sambil berkuda menyusuri jalan setapak di bawah sinar rembulan, yang menerangi seluruh lembah. Kini diingatnya kembali saat ia menuruni hutan-hutan itu di dalam gelap sambil memegang ekor kuda ketika kita tidak dapat melihat apa-apa dan semua kisah yang ingin dituliskannya, pada suatu saat. (p.44)	CON	LIT	-
066	The boy got the rifle from the kitchen and shot him when he tried to come into the barn. And when they came back to the ranch he'd been dead a week, frozen in the corral, and the dogs had eaten part of him. (p.77)	Si bocah mengambil sepucuk senapan dari dapur dan menembak orang itu ketika orang itu mencoba memaksa masuk kandang. Waktu mereka kembali ke peternakan orang itu telah mati seminggu lamanya, membeku di balik pagar kandang, dan tubuhnya sebagian sudah habis digerogoti anjing. (p.45)	ADD-1.1	IMP	ISS
067	And when they came back to the ranch he'd been dead a week, frozen in the corral, and the dogs had eaten part of him. But what was left you packed on a sled wrapped in a blanket and roped on and you got the boy to help you haul it, and the two of you took it out over the road on skis, and sixty miles down to town to turn the boy over. (p.77)	Waktu mereka kembali ke peternakan orang itu telah mati seminggu lamanya, membeku di balik pagar kandang, dan tubuhnya sebagian sudah habis digerogoti anjing. Tetapi apa yang masih tersisa kami masukkan ke dalam kereta salju setelah dibungkus dengan selimut, dan diikat dengan tali, dan si bocah kami suruh membantu menyeretnya, dan kami berdua memakai peluncur ski dan menyeret kereta salju itu ke jalan, dan seratus meter menuju kota untuk menyerahkan si bocah. (p.45)	ADV-1.1	LIT	-
068	He'd helped to haul the old man in so everybody could know how bad the old man had been, and how he'd tried to steal some feed that didn't belong to him and when the sheriff put the handcuffs on the boy he couldn't believe it. Then he'd started to cry. (p.78)	Dia telah membantu menyeret tubuh lelaki tua biadab itu masuk agar semua orang tahu betapa jahatnya orang itu yang telah mencoba mencuri makanan ternak bukan miliknya, dan ketika polisi mengalungkan borgol ke lengannya bocah itu hampir-hampir tidak percaya. Lalu dia mulai tersedu. (p.45)	TEM-5.1	LIT	-

069	She didn't drink so much now, since she had him. But if he lived he would never write about her, he knew that now. (p.78)	Perempuan itu tidak lagi banyak minum, sekarang, sejak dia punya lelaki itu. Tetapi jika lelaki itu tidak jadi mati ia tidak akan menulis tentang perempuan itu, ia tahu sekarang. (p.46)	ADV-1.1	LIT	-
070	But if he lived he would never write about her, he knew that now. Nor about any of them. (p.78)	Tetapi jika lelaki itu tidak jadi mati ia tidak akan menulis tentang perempuan itu, ia tahu sekarang. Juga tidak tentang perempuan-perempuan lainnya. (p.46)	ADD-1.2	TRA	-
071	'The very rich are different from you and me.' And how someone had said to Jullian. Yes, they have more money. (p.78)	'Kaum jutawan sangat berbeda dengan Anda dan saya.' Dan seseorang mengatakan pada Julian. Benar sekali, mereka punya uang banyak. (p.46)	ADD-1.1	LIT	-
072	And how someone had said to Jullian. Yes, they have more money. But thay was not humorous to Julian. (p.78)	Dan seseorang mengatakan pada Julian, Benar sekali, mereka punya uang banyak. Namun bagi Julian itu tidak lucu. (p.46)	ADV-3.1	LIT	-
073	All right. Now he would not care for death. (p.78)	Baiklah. Sekarang ia tak peduli tentang kematian. (p.46)	CON	LIT	-
074	He could stand pain as well as any man, until it went on too long, and wore him out, but here he had something that had hurt frightfully and just when he had felt it breaking him, the pain had stopped. (p.78)	Sebenarnya ia sanggup menahan rasa nyeri seperti lelaki lainnya, tetapi jika sudah terlalu lama, dan melelehkannya, ia tidak tahan lagi. Tetapi di sini ia merasakan rasa sakit yang sangat menakutkan, dan tepat saat rasa sakit itu hamper mematahkan semangatnya, rasa itu tiba-tiba lenyap. (p.47)	ADV-1.1	LIT	-
075	He was a fat man, very brave, and a good officer, although addicted to fantastic shows. But that night he was caught in the wire, with a flare lighting him up and his bowels spilled out into the wire, so when they brought him in, alive, they had to cut him loose. (p.79)	Dia gemuk, luar biasa berani dan perwira yang baik, meski tergila-gila pada pertunjukkan perempuan telanjang. Tetapi malam itu ia terperangkap pada pagar kawat, dengan cahaya lampu sorot menyinari tubuhnya dan isi perutnya keluar semua melimpahi pagar kawat berduri itu, maka waktu mereka menggotongnya masuk, masih hidup, mereka harus merelakannya. (p.47)	ADV-1.1	LIT	-

076	They had had an argument about our Lord never sending you anything that you could not bear and someone's theory had been that meant that a certain time the pain passed you out automatically. But he had always remembered Williamson, that night. (p.79)	Suatu ketika keduanya pernah berdebat tentang Tuhan kita semua yang takkan memberikan cobaan pada manusia melebihi kesanggupannya memikulnya dan itu berarti pada suatu saat nyeri itu dengan sendirinya tidak akan terasa lagi. Tetapi Harry selalu ingat pada Williamson, pada malam itu. (p.48)	ADV-1.1	LIT	-
077	'I've been writing,' he said. 'But I got tired.' (p.79)	'Tadi aku mencoba menulis,' katanya. 'Tapi kemudian merasa lelah.' (p.49)	ADV-1.3	AMP	ESS
078	He had just felt death come by again. 'You know the only thing I've never lost is curiosity,' he said to her. 'You've never lost anything. You're the most complete man I've ever known.' 'Christ,' he said. 'How little a woman knows. What is that? Your intuition?' Because , just then, death had come and rested its head on the foot of the coat and he could smell its breath. (p.80)	Baru saja dirasakannya sekali lagi maut menjelang. 'Kau tahu, belum pernah aku sekali pun kehilangan rasa ingin tahuku,' katanya pada si perempuan. 'Kau memang belum pernah kehilangan apa pun. Kau lelaki paling uth yang pernah ku kenal. 'Astaga,' katanya. 'Betapa sedikitnya yang diketahui oleh perempuan. 'Apa namanya itu? Nalurimu?' Karena , tepat pada saat itu, maut datang dan meletakkan kepalanya di kaki tempat tidur gantung dan lelaki itu dapat mencium bau nafasnya. (p.50)	CAU-3	LIT	-
079	He had just felt death come by again. 'You know the only thing I've never lost is curiosity,' he said to her. 'You've never lost anything. You're the most complete man I've ever known.' 'Christ,' he said. 'How little a woman knows. What is that? Your intuition?' Because, just then , death had come and rested its head on the foot of the coat and he could smell its breath. (p.80)	Baru saja dirasakannya sekali lagi maut menjelang. 'Kau tahu, belum pernah aku sekali pun kehilangan rasa ingin tahuku,' katanya pada si perempuan. 'Kau memang belum pernah kehilangan apa pun. Kau lelaki paling uth yang pernah ku kenal. 'Astaga,' katanya. 'Betapa sedikitnya yang diketahui oleh perempuan. 'Apa namanya itu? Nalurimu?' Karena, tepat pada saat itu , maut datang dan meletakkan kepalanya di kaki tempat tidur gantung dan lelaki itu dapat mencium bau nafasnya. (p.50)	TEM-1.2	TRA	-
080	'It can be two bycycle policemen as easily or be a bird. Or it can have a wide snout like hyena.' (p.80)	'Bentuknya bisa saja dua polisi sedang naik sepeda, atau seekor burung. Atau bisa bermoncong panjang seperti hyena.' (p.50)	ADD-1.3	LIT	-

081	He could not speak to tell her to make it go away and it crouched now, heavier so he could not breathe. And then while they lifted the cot, suddenly it was all right and the weight went from his chest (p.80)	Lelaki itu tak mampu lagi menyuruh si perempuan mengusir maut pergi, yang makin dalam mendekam sekarang, lebih berat, sehingga lelaki itu tidak dapat bernapas. Dan kemudian , selagi mereka mengangkat tempat tidur gantung itu, tiba-tiba semuanya terasa lega dan beban di dadanya lenyap tak berbekas. (p.51)	TEM-1.1	LIT	-
082	I'll be back for the Mem. Now I'm afraid I'll have to stop at Arusha to refuel. (p.81)	'Aku akan kembali menjemput <i>Memsahib</i> .' 'Mungkin aku harus singgah dulu di Arusha, mengisi bahan bakar. (p.52)	CON	IMP	ISS
083	... the plain as far as you could see, grey-yellow now and ahead old Compie's tweed back and the brown felt hat. Then they were over the first hills ... (p.82)	... dataran itu sejauh mata memandang, kini telah menjadi kelabu kekuningan dan di hadapannya punggung jaket wol Compie dan topi feltnya yang berwarna coklat. Sesaat kemudian , mereka melintasi bukit-bukit yang pertama ... (p.53)	TEM-1.1	AMP	ESS
084	... and then heavy forest again, sculptured into peaks and hollows until they crossed, and hills sloped down and then another plain, hot now, and purple brown, bumpy with heat and Compie looking back to see how he was riding. Then there were other mountains dark ahead. (p.82)	... dan kemudian hutan yang lebat kembali, terpahat ke dalam puncak-puncak dan lembah-lembah hingga bersilangan, dan bukit-bukit melandai dan kemudian muncul lagi daratan, panas sekarang, dan coklat lembayung, bergoncang-goncang kena udara panas dan Compie sesekali menoleh ke belakang untuk melihat apakah dia tidak kurang suatu apa. Kemudian ada gunung-gunung lagi, menghitam, di depan. (p.54)	TEM-1.1	LIT	-
085	Then there were other mountains dark ahead. And then instead of going on to Arusha they turned left, he evidently figured that they had the gas, and looking down ... (p.82)	Kemudian ada gunung-gunung lagi, menghitam, di depan. Dan kemudian bukannya menuju Arusha, pesawat itu malah berbelok ke kiri, lelaki itu yakin mereka rupanya punya cukup bahan bakar, dan ketika matanya melihat ke bawah ... (p.54)	TEM-1.1	LIT	-
086	... and he knew the locusts were coming up from the South. Then they began to climb and they were going to East it seemed, ... (p.82) dan dia tahu kawanan belalang raksasa mulai bermunculan dari Selatan. Lalu mereka mulai menanjak dan mereka menuju ke timur tampaknya, ... (p.54)	TEM-1.1	LIT	-

087	... all he could see, as wide as all the world, great, high, and unbelievably white in the sun, was the square top of Kilimanjaro. And then he knew that there was where he was going. (p.82)	... sejauh matanya memandang, seluas dunia fana ini, megah, tinggi menjulang dan putih berkilauan di bawah sinar matahari, tampaklah puncak persegi Kilimanjaro. Dan kemudian dia tahu ke situlah sesungguhnya dia akan pergi. (p.54)	TEM-1.1	LIT	-
088	In her dream she was at the house on Long Island and it was the night before her daughter's debut. Somehow her father was there and he had been very rude. Then the noise the hyena made was so loud she woke and for a moment she did not know where she was and she was very afraid. (p.82)	Di dalam mimpinya ia tengah berada di rumahnya di Long Island dan saat itu malam sebelum acara resmi perpisahan sekolah anak gadis. Ayahnya saat itu sedang ada di situ dan sikapnya sangat kasar. Lolongan hyena itu bertambah nyaring hingga membuat perempuan itu terjaga dan untuk sesaat ia tak tahu di mana dia berada dan dia sangat takut. (p.55)	TEM-1.1	IMP	ISS
089	Then the noise the hyena made was so loud she woke and for a moment she did not know where she was and she was very afraid. Then she took the flashlight ... (p.82)	Lolongan hyena itu bertambah nyaring hingga membuat perempuan itu terjaga dan untuk sesaat ia tak tahu di mana dia berada dan dia sangat takut. Kemudian dicarinya senter ... (p.55)	TEM.1.1	LIT	-
090	'Molo,' she called. 'Molo! Molo!' Then she said, 'Harry, Harry!' (p.83)	'Molo,' dia memanggil. 'Molo! Molo!' Kemudian serunya, 'Harry, Harry!' (p.55)	TEM-1.1	LIT	-
091	Then she said, 'Harry, Harry!' Then her voice rising, 'Harry! Please, Oh Harry!' (p.83)	Kemudian serunya, 'Harry, Harry!' Lalu suaranya meninggi, 'Harry! Aku mohon, jangan, Harry!' (p.55)	TEM-1.1	LIT	-
092	Outside the tent the hyena made the same strange noise that had awakened her. But she did not hear him for the beating of her heart. (p.83)	Di luar tenda, hyena terus melolong, suara aneh seperti tangis manusia yang membuatnya terjaga tadi. Tetapi lolongan itu tak terdengar olehnya, demikian benar keras degup jantungnya. (p.56)	ADV-3.1	LIT	-
<p style="text-align: center;">SHORT STORY 2 (A CLEAN, WELL-LIGHTED PLACE)</p>					

093	He was only in a hurry. ' And you? You have no fear of going home before your unusual hour?' (p.353)	Dia terburu-buru, itu saja. ' Dan kau sendiri? Tidak takut pulang ke rumah sebelum jam yang biasa?' (p.63)	ADD-1.1	LIT	-
094	'You have everything.' ' And what do you lack?' (p.354)	'Kau punya segalanya.' ' Dan apa yang kurang padamu?' (p.63)	ADD-1.1	LIT	-
095	Certainly you don't want music. Nor can you stand before a bar with dignity although that is all that is provided for these hours. (p.354)	Jelas kita tak ingin alunan musik. Juga kita tidak bisa berdiri penuh martabat di depan sebuah bar, meski martabatlah satu-satunya yang ditawarkan pada jam-jam yang sudah larut seperti sekarang ini. (p.64)	ADD-1.2	EQU	-
096	A clean, well-lighted café was a very different thing. Now , without thinking further, he would go home to his room. (p.355)	Kafe yang bersih dan terang sesuatu yang sangat lain. Dan kini , tanpa pikir panjang lagi, dia akan pulang, ke kamarnya. (p.66)	CON	AMP	ESS
097	He would lie in the bed and finally, with daylight, he would go to sleep. After all , he said to himself, it is probably insomnia. (p.355)	Dia akan berbaring di tempat tidurnya, dan akhirnya, ketika fajar merekah, dia akan tertidur pulas. Lagi pula , katanya pada diri sendiri, itu barangkali Cuma insomnia. (p.66)	CON	EQU	-
<p style="text-align: center;">SHORT STORY 3 (THE GAMBLER, THE NUN, AND THE RADIO)</p>					
098	'Tell him to tell the truth, that he is going to die,' the detective said. 'Na,' said Cayetano. ' But tell him that I feel very sick and would prefer not to talk so much.' (p.440)	'Suruh dia mengatakan yang sebenarnya, katakan dia akan mati,' kata detektif. 'Na,' kata Cayetano. ' Tapi beritahu dia aku sangat sakit dan tidak mau bicara banyak-banyak.' (p.77)	ADV-1.1	LIT	-
099	'He says that he is telling the truth,' the interpreter said. Then , speaking confidently, to the detective, 'He doesn't know who shot him.... (p.441)	'Katanya sudah dia ceritakan yang sebenarnya,' kata si juru bahasa. Lalu , katanya kepada si detektif, 'Dia tak tahu siapa yang menembaknya..... (p.77)	TEM-1.1	LIT	-

100	'Listen, amigo,' Cayetano began, 'I am very weak. You will pardon me. Also I have much pain; enough pain. (p.442)	'Dengar, amigo,' kata Cayetano, 'Badanku lemah sekali. Maafkan aku. Aku juga sangat sakit, sakit sekali. (p.80)	ADD-1.1	INV	-
101	"Oh, Lord, direct their batting eyes! Oh, Lord, may he hit one! Oh, Lord, may he hit safely!" Then when they filled the bases in the third game, you remember, it was too much for me. (p.446)	Ya, Tuhan, pusatkan mataMu ke sana! Ya, Tuhan, mudah-mudahan dia bisa memukulnya! Ya, Tuhan, moga-moga pukulannya kena sasaran! Kemudian begitu mereka menyentuh base di ronde ketiga, kau ingat, aku jadi semakin cemas. (p.87)	TEM-1.1	LIT	-
102	"Oh, Lord, may he hit it out of the lot. Oh, Lord, may he drive it clean over the fence!" Then you know when the Cardinals would come to bat it was simply dreadful. (p.446)	Ya, Tuhan, moga-moga dia bisa memukul bola sampai ke luar lapangan! Ya, Tuhan, moga-moga bolanya keluar pagar! Lalu , kau tahu, begitu pemain pilihan Cardinal memukul bola, situasinya tambah gawat. (p.87)	TEM-1.1	LIT	-
103	"Oh, Lord, may they fan!" And this game is even worse. (p.446)	'Ya, Tuhan, moga-moga bolanya melenceng!' Dan pertandingan football lebih seru. (p.88)	ADD-1.1	LIT	-
104	That's a nice safe lead in baseball. But I don't know anything about football. (p.447)	Dalam baseball itu artinya memimpin. Tapi aku tak tahu apa-apa dalam football. (p.89)	ADV-1.1	LIT	-
105	I went down and saw that O'Brien boy at Police Headquarters and told him that he's got to send some Mexicans up to see poor Cayetano. He's going to send some this afternoon. Then that poor man will feel better. (p.448)	Aku pergi menemui si polisi O'Brien di kantor polisi dan ku minta agar dia mengirimkan beberapa orang Meksiko untuk menjenguk Cayetano yang malang. Dia akan mengirimkan beberapa orang sore ini. Orang yang malang itu akan merasa gembira. (p.90)	CAU-4.1	IMP	ISS
106	Mr. Frazer asked the thin one. 'Let a little mount to your head.' ' Afterwards comes the headache,' said the thin one. (p.449)	'Mengapa tidak dicoba dulu,' tanya pak Frazer pada si kurus. 'Biarkan naik ke kepalamu sedikit.' ' Tapi habis itu , kepalaku pusing,' kata si kurus.	TEM-1.1	AMP	ESS

107	'From me,' said the smallest one, 'he won one hundred and eighty dollars. Now there is no longer one hundred and eighty dollars in the world.' (p.449)	'Dari aku saja,' kata yang bertubuh kecil, 'dia menang seratus delapan puluh dollar. Sekarang uang di dunia berkurang seratus delapan puluh dollar. (p.92)	CON	LIT	-
108	'He has no more than the shirt on his back.' And that shirt is of little value now,' Mr. Frazer said. (p.450)	'Hartanya Cuma kemeja yang dikenakannya.' Dan kemeja itu sekarang tidak ada harganya,' kata pak Frazer. (p.93)	ADD-1.1	LIT	-
109	'I was acolyte,' the thin one said proudly. Now I believe in nothing. (p.450)	'Aku dulu pernah jadi pembantu pendeta,' kata si kurus dengan bangga. Sekarang aku tak punya agama.' (p.94)	CON	LIT	-
110	'I was acolyte,' the thin one said proudly. 'Now I believe in nothing. Neither do I go to mass.' (p.450)	'Aku dulu pernah jadi pembantu pendeta,' kata si kurus dengan bangga. 'Sekarang aku tak punya agama. Pergi ke misa saja tidak pernah ' (p.94)	ADD-1.2	INV, TRA	-
111	'I can't take it. It goes to my head. Then I have a bad headache and sick at the stomach.' (p.451)	'Aku tak tahan lagi, darahku naik ke kepala. Lalu kepalaku pusing dan perutku mual.' (p.95)	TEM-1.1	LIT	-
112	He could see Denver from the Denver Post, and correct the picture from the Rocky Mountain News. Nor did he ever have any feel of Salt Lake City ... (p.451)	Dia bisa melihat gambar Denver dalam The Denver Post, dan mencocokkan gambar dari The Rocky Mountain News. Dia juga tidak dapat menggambarkan seperti apa Salt Lake City (p.96)	ADD-1.2	INV, TRA	-
113	He could not feel it for the ballrooms. But Seattle he came to know very well ... (p.451)	Dia tidak dapat merasakan Los Angeles yang sebenarnya karena terlalu banyak tempat-tempat dansa itu. Tetapi Seattle dikenalnya baik sekali ... (p.96)	ADV-3.1	LIT	-

114	She was very handsome, and Mr. Frazer liked to see her and to hear her talk, but the mail, supposedly coming from a different world, was important. However , there was nothing in the mail of any interest. (p.452)	Perempuan itu amat cantik, pak Frazer senang sekali melihatnya dan mendengarkannya bicara, tetapi surat-surat itu, yang konon datang dari dunia yang lain, lebih penting. Tetapi tidak ada yang menarik dalam surat-surat itu. (p.97)	ADV-3.2	LIT	-
115	All I want is I want to be a saint. That is all I've ever wanted. And this morning I feel as though I might be one. (p.453)	Cita-citaku satu-satunya ingin jadi santa. Itulah satu-satunya yang kuinginkan. Dan pagi ini aku merasa seolah-olah aku bisa jadi seorang santa. (p.98)	ADD-1.1	LIT	-
116	I knew I would be a saint. Only I believed it took time when I found it did not happen suddenly. (p.453)	Aku tahu aku akan menjadi santa. Hanya aku pikir untuk itu perlu waktu ketika kulihat hal itu tidak bisa terwujud tiba-tiba. (p.99)	ADV-1.1	LIT	-
117	Only I believed it took time when I found it did not happen suddenly. Now it seems almost impossible. (p.453)	Hanya aku pikir untuk itu perlu waktu ketika kulihat hal itu tidak bisa terwujud tiba-tiba. Sekarang rasanya sudah mustahil. (p.99)	CON	LIT	-
118	'Of course you'll be a saint,' Mr. Frazer said. 'No, probably I won't be. But , oh, if I could only be a saint! I'd be perfectly happy.' (p.453)	'Tentu saja suster akan menjadi santa,' kata Pak Frazer. 'Tidak, mungkin juga tidak bakal. Tapi , oh, seandainya aku bisa jadi santa! Baru aku bisa bahagia selamanya.' (p.99)	ADV-1.1	LIT	-
119	'No, don't encourage me. But , oh, if I could only be a saint! If I could only be a saint!' (p.453)	'Sudahlah, jangan menghibur. Tapi , oh, andai saja aku jadi santa! Seandainya aku jadi santa!' (p.99)	ADV-1.1	LIT	-
120	'Alive and with the leg paralysed.' 'Bad,' Mr. Frazer said. ' But the nerve can regenerate and be as good as new.' (p.354)	'Masih hidup, tapi kakiku lumpuh.' 'Sayang,' kata pak Frazer lagi. ' Tapi sarafmu bisa tumbuh kembali dan pulih seperti semula.' (p.100)	ADV-1.1	LIT	--

121	'But the nerve can regenerate and be as good as new.' 'So they tell me.' 'What about the pain?' (p.354)	'Tapi sarafmu bisa tumbuh kembali dan pulih seperti semula.' ' Begitu kata mereka.' 'Tapi, bagaimana dengan rasa sakitnya?' (p.100)	CAU-1.1	LIT	-
122	'You have the radio. If I had a private room and a radio I would be crying and yelling all night long.' 'I doubt it.' 'Hombre, si. It's very healthy. But you cannot do it with so many people. (p.354)	'Tapi kau punya radio. Seandainya aku punya kamar sendiri dan sebuah radio, aku akan menangis dan berteriak-teriak sepanjang malam.' 'Ah, masa.' 'Betul, bung. Itu sangat sehat. Tapi , itu tidak mungkin dilakukan di depan pasien-pasien lain.' (p.101)	ADV-3.1	LIT	-
123	'They tell me you make your living with the hands.' ' And the head,' he said, tapping his forehead. (p.354)	Orang bilang kau cari makan dengan kedua tanganmu.' ' Dan kepalaku,' kata si Meksiko, sambil menepuk keningnya. (p.101)	ADD-1.1	LIT	-
124	'And the head,' he said, tapping his forehead. ' But the head isn't worth as much.' (p.354)	'Dan kepalaku,' kata si Meksiko, sambil menepuk keningnya. ' Tapi kepala tidak banyak nilainya.' (p.101)	ADV-3.1	LIT	-
125	'To-night, sent by the police, they come to serenade me.' He laughed, then tapped his stomach. 'I cannot laugh yet. As musician they are fatal.' ' And the one who shot you?' (p.454)	'Malam ini polisi menyuruh mereka bernyanyi untukku.' Dia tertawa, lalu menepuk perutnya. 'Aku belum bias tertawa. Sebagai musisi, mereka tak punya masa depan.' ' Dan yang menembakmu?' (p.101)	ADD-1.1	LIT	-
126	'The three told me you win much money.' ' And am poorer than the birds.' (p.455)	'Tapi ketiganya bilang kau menang banyak.' ' Padahal aku lebih miskin dari gembel.' (p.102)	ADD-1.1	MOD	MEA

127	<p>'Do you have bad luck with all games?' "With everything and with women.' He smiled again, showing his bad teeth. Truly?' 'Truly.' 'And what is there to do?' (p.456)</p>	<p>'Apakah kau selalu sial dalam semua permainan judi?' 'Dalam semuanya dan dengan perempuan.' Dia kembali tersenyum, memamerkan giginya yang tak beraturan. 'Sungguh?' 'Sungguh.' 'Lalu, apa yang akan kau perbuat?' (p.103)</p>	TEM-1.1	MOD	-
128	<p>'And what is there to do? 'Continue, slowly, and wait for luck to change.' 'But with woman?' (p.456)</p>	<p>'Lalu, apa yang akan kau perbuat?' 'Terus berjudi, sedikit demi sedikit, dan tunggu sampai nasib berubah.' 'Tapi perihal perempuan, bagaimana?' (p.103)</p>	ADV-1.1	LIT	-
129	<p>'No, hombre. A gambler of the small towns. One small town, then another, another, then big town, then start over again.' 'Then shot in the belly.' (p.456)</p>	<p>'Bukan, bung. Aku Cuma penjudi kota kecil. Satu kota kecil, lalu kota kecil lain, lalu kota kecil lain, lalu kota besar, lalu mulai dari awal lagi.' 'Kemudian tertembak di perut.' (p.104)</p>	TEM-1.1	LIT	-
130	<p>'I tire you talking?' Mr. Frazer suggested. 'No,' he said. 'I must tire you.' 'And the leg?' 'I have no great use for the leg.' (p.456)</p>	<p>'Kau letih mengobrol begini?' 'Tidak,' katanya. 'Aku yang membuatmu letih.' 'Dan kakimu?' 'Kaki tak banyak gunanya bagiku.' (p.104)</p>	ADD-1.1	LIT	-
131	<p>'I wish you luck, truly, and with all my heart,' Mr. Frazer said. 'Equally,' he said. 'And the pain stops.' (p.456)</p>	<p>'Moga-moga kau beruntung, kudoakan itu sepenuh hati,' kata pak Frazer. 'Sama-sama,' katanya. 'Dan juga supaya rasa nyerimu hilang.' (p.104)</p>	ADD-1.1	AMP	ESS
132	<p>Yes, and music is the opium of the people. Old mount-to-the-head hadn't thought of that. And now economics is the opium of the people (p.457)</p>	<p>Ya, dan musik itu candu bagi rakyat. Tapi si Meksiko yang suka pusing tidak pernah memikirkannya. Dan kini ekonomilah candu bagi rakyat, dan patriotisme itu candu bagi rakyat ... (p.106)</p>	ADD-1.1	LIT	-
133	<p>What about sexual intercourse; was that an opium of the people? Of some of the people. Of some of the best of the people. But drink was a sovereign opium of the people, ... (p.458)</p>	<p>Bagaimana dengan senggama; apakah itu juga candu bagi rakyat? Bagi sebagian rakyat. Bagi segelintir dari yang terbaik bagi rakyat. Tetapi minum itu candu paling keras bagi rakyat, ... (p.107)</p>	ADV-3.1	LIT	-

134	But drink was a sovereign opium of the people, oh, an excellent opium. Although some prefer the radio, ... (p.458)	Tetapi minum itu candu paling keras bagi rakyat, oh, candu nomor wahid. Walau ada yang lebih suka radio, ... (p.107)	ADV-1.1	LIT	-
135	We believed in that although they had not found a new name for it yet. But what was the real one? What was the real, the actual, opium of the people? (p.458)	Kita percaya pada kebebasan meskipun belum ditemukan nama baru untuk kebebasan. Tetapi apa candu yang sebenarnya? Apakah candu yang nyata dan benar-benar berwujud bagi rakyat? (p.107)	ADV-1.1	LIT	-
136	They would go now in a little while, he thought, and they would take the 'Cucaracha' with them. Then he would have a little spot of the giant killer and the radio, ... (p.459)	Mereka sebentar lagi akan pergi, pikirnya, dan <i>Cucaracha</i> itu akan mereka bawa pergi bersama mereka. Lalu aku akan minum sedikit dan menghidupkan radio, ... (109)	TEM-1.1	LIT	-
SHORT STORY 4 (FATHERS AND SONS)					
137	Like all men with a faculty that surpasses human requirements, his father was very nervous. Then, too , he was sentimental, and, like most sentimental people, he was both cruel and abused. (p.461)	Seperti halnya orang yang dikaruniai indera yang tajam melebihi apa yang diperlukan manusia umumnya, ayahnya sangat penggugup. Selain itu , ia perasa, dan seperti umumnya orang yang perasa, ia kejam dan tidak disuka orang. (p.115)	ADD-2.1	EQU	-
138	Then, too, he was sentimental, and, like most sentimental people, he was both cruel and abused. Also , he had much bad luck, and it was not all of its own. (p.461)	Selain itu, ia perasa, dan seperti umumnya orang yang perasa, ia kejam dan tidak disuka orang. Juga , ia sering sial, tetapi tidak semua nasib malangnya karena ulahnya sendiri. (p.115)	ADD-1.1	LIT	-
139	'A bugger is a man who has intercourse with animals.' 'Why?' Nick said. 'I don't know,' his father said. But it is a heinous crime.' (p.462)	'Orang gatal itu lelaki yang bersetubuh dengan hewan.' 'Kenapa?' kata Nick. 'Entahlah,' kata ayahnya. 'Yang jelas itu termasuk kejahatan yang sangat terkutuk.'	ADV-1.1	MOD	-

140	His father had summed up the whole matter by stating that masturbation produced blindness, insanity, and death, while a man who went with prostitutes would contract hideous venereal disease and that the thing to do was to keep your hands off of people. On the other hand his father had the finest pair of eyes he had ever seen and Nick had loved him very much and for a long time. (p.463)	Semua ini tersimpul dalam ucapan ayahnya ketika ayahnya mengatakan bahwa orang bias buta, gila atau mati karena menancap, dan orang yang main pelacur akan dijangkiti penyakit kelamin yang mengerikan dan karena itu kita harus menjauhkan diri dari perempuan jalang. Di lain pihak ayahnya punya sepasang mata yang paling menakjubkan yang pernah dilihatnya dan Nick sangat sayang padanya, sangat lama sekali. (p.118)	ADV-3.2	EQU	-
141	On the other hand his father had the finest pair of eyes he had ever seen and Nick had loved him very much and for a long time. Now , knowing how it had all been, even remembering the earliest times before things had gone badly was not good remembering. (p.463)	Di lain pihak ayahnya punya sepasang mata yang paling menakjubkan yang pernah dilihatnya dan Nick sangat sayang padanya, sangat lama sekali. Dan kini , kenangan ini, bahkan setelah mengenang saat-saat yang indah sebelum keadaan berbalik menjadi buruk, bukanlah kenangan yang manis. (p.118)	CON	AMP	ESS
142	He had gotten rid of many things by writing them. But it was still too early for that. (p.463)	Banyak sudah hal yang disingkirkannya dengan cara menuliskannya. Tetapi sekarang belum waktunya untuk itu. (p.119)	ADV-1.1	LIT	-
143	There were still too many people. So , he decided to think of something else. (p.463)	Masih terlalu banyak orang yang masih hidup. Karena itu diputuskannya untuk melakukan yang lain saja. (p.119)	CAU-1.1	EQU	-
144	The handsome job the undertaker had done on his father's face had not blurred in his mind and all the rest of it was quite clear, including the responsibilities. He had complimented the undertaker. The undertaker had not been both proud and smugly pleased. But it was not the undertaker that had given him the last face. (p.463)	Wajah ayahnya yang tampak bagus sekali setelah dibersihkan oleh pengurus pemakaman tidak kabur-kabur dalam ingatannya dan segalanya sekarang sudah sangat jelas, termasuk tanggung jawab yang harus dipikulnya. Nick memuji pengurus pemakaman. Pengurus pemakaman itu bangga dan senang. Tetapi sebenarnya bukan pengurus pemakaman itu yang membentuk wajah itu. (p.119)	ADV-3.1	LIT	-

145	This was reached by a trail which ran from the cottage through the woods to the farm and then by a road which wound through the slashings to the camp. Now if he could feel all of that trail with bare feet.	Tempat itu dapat dijangkau lewat jalan kecil yang terentang dari pondok itu melalui hutan pinus hingga ke lading dan kemudian lewat sebuah jalan kecil yang berbelok-belok di antara rawa-rawa menuju perkemahan. Itu pun jika dia masih dapat merasakan sentuhan jalan kecil itu dengan kaki telanjang.	CON	IMP	ISS
146	Now if he could feel all of that trail with bare feet. First there was the pine-needle loam through the hemlock woods behind the cottage where the fallen logs crumbled into wood dust and long splintered pieces of wood hung like javelins in the tree that had been struck by lightening. (p.464)	Itu pun jika dia masih dapat merasakan sentuhan jalan kecil itu dengan kaki telanjang. Pertama , harus melintasi dulu tanah liat yang keras dan tajam dalam hutan pinus di belakang pondok tempat kayu-kayu tumbang berderai menjadi bubuk kayu dan serpih-serpih kayu yang panjang-panjang terjulai bagai lembing dari pohon-pohon yang pernah kena sambar petir. (p.120)	TEM-3.1	LIT	-
147	Below the barn there was fresh warm manure and the other older manure that was caked dry on top. Then there was another fence and the hard, hot trail from the barn to the house and the hot sandy road that ran down to the woods, crossing the creek, on a bridge this time, where the cat-trails grew that you soaked in kerosene to make jack-lights with for spearing fish at night. (p.464)	Di bawah gudangnya tampak pupuk kandang segar yang masih hangat dan tumpukan pupuk kandang yang telah mulai keras dan berkerak bagian atasnya. Kemudian ada lagi pagar dan jalan kecil yang keras dan panas mulai dari gudang hingga ke pondok itu serta jalan panas berpasir yang menuju hutan pinus, menyeberangi sungai kecil, di atas jembatan kali ini, tempat tanaman <i>cattails</i> tumbuh yang kita celupkan ke dalam minyak tanah untuk membuat suluh untuk menombak ikan malam hari. (p.120)	TEM-3.1	LIT	-

148	Then there was another fence and the hard, hot trail from the barn to the house and the hot sandy road that ran down to the woods, crossing the creek, on a bridge this time, where the cat-trails grew that you soaked in kerosene to make jack-lights with for spearing fish at night. Then the main road went off to the left, skirting the woods and climbing the hill, while you went into the woods on the wide clay and shale road, cool under the trees, and broadened for them to skid out the hemlock bark the Indians cut. (p.464)	Kemudian ada lagi pagar dan jalan kecil yang keras dan panas mulai dari gudang hingga ke pondok itu serta jalan panas berpasir yang menuju hutan pinus, menyeberangi sungai kecil, di atas jembatan kali ini, tempat tanaman <i>cattails</i> tumbuh yang kita celupkan ke dalam minyak tanah untuk membuat suluh untuk menombak ikan malam hari. Lalu jalan utamanya membelok ke kiri, menyusuri hutan pinus dan mendaki ke bukit, sementara kita masuk ke hutan itu melalui jalan tanah liat yang lebar dan bertabur kerikil, teduh di bawah pohon-pohon, dan diperlebar untuk menyeret kayu bulat pohon <i>hemlock</i> yang ditebang orang Indian. (p.121)	TEM-3.1	LIT	-
149	It was only the bark they wanted for the tannery at Boyne City; hauling it across the lake on the ice in winter, and each year there was less forest and more open, hot, shade-less, weed-grown slashing. But there was still much forest then, virgin forest where the trees grew high before there were any branches and you walked on the brown, clean, springy-needed ground with no undergrowth(p.464)	Hanya kulitnya yang mereka inginkan, untuk bahan menyamak kulit di Boyne City; kulit-kulit kayu itu diseret di atas es menyeberangi danau pada waktu musim dingin, dan dari tahun ke tahun hutan makin tipis dan tanah terbuka yang panas, tidak ada tempat berteduh, dan ditumbuhi semak belukar semakin luas. Tetapi pada waktu itu hutan masih banyak, hutan perawan tempat pohon-pohon tumbuh tinggi sekali sebelum bercabang-cabang, dan kita berjalan di atas tanah yang coklat, bersih, dan terasa lembut dihampiri daun-daunan dan tidak ada semak belukar (p.121)	ADV-1.1	LIT	-
150	'You want to?' 'Uh Huh.' 'Come on.' 'No, here.' ' But , Billy __' 'I no mind Billy. He my brother.' (p.465)	'Kamu mau?' 'Uh huh.' 'Ayo.' 'Tidak, di sini saja.' ' Tapi Billy' 'Tidak apa-apa Billy. Dia adikku.' (p.122)	ADV-1.1	LIT	-
151	'I no mind Billy. He my brother.' Then afterwards they sat, the three of them, listening for a black squirrel that was in the top branches where they could not see him. (p.465)	'Tidak apa-apa Billy. Dia adikku.' Kemudian setelah itu mereka duduk, mereka bertiga, mengintai tupai hitam yang mondar-mandir di puncak pohon tetapi tidak tampak oleh mereka. (p.122)	TEM-1.1	LIT	-

152	'Like that. I'd kill him like that.' 'He better not come then ,' Trudy said. (p.466)	'Seperti itu, tahu, akan kubunuh dia seperti itu.' 'Sebaiknya dia jangan ke mari, kalaupun begitu ,' kata Trudy. (p.123)	CAU-4.1	TRA	-
153	'He's big bluff,' Trudy was exploring with her hand in Nick's pocket. ' But don't you kill him. You get plenty trouble.' (p.466)	'Dia memang suka berlagak,' Trudy meremas-remas dengan tangannya dalam saku celana Nick. ' Tapi jangan bunuh dia. Nanti kau ditangkap.' (p.124)	CAU-1.1	LIT	-
153	'They'd tear him to pieces,' Nick said, pleased with the picture. Then , having scalped that half-breed renegade and standing, watching the dogs tear him, his face unchanging, he fell backward against the tree, held tight around the neck, Trudy holding, choking him, and crying, 'No kill him! (p.466)	'Dia akan dikoyak-koyak anjing-anjing itu,' kata Nick, senang dengan gambaran itu. Kemudian , setelah menguliti si anak haram pengkhianat itu dan ketika sedang berdiri menonton mayat itu dirobek-robek kawanan anjing, dengan air muka dingin, Nick terjatuh ke belakang menghantam batang pohon, lehernya tercekik, Trudy memanggutnya dari belakang, membuatnya sulit bernapas, dan berteriak sambil menangis, 'Jangan bunuh dia! (p.124)	TEM-1.1	LIT	-
154	'All right. I get a big black one all right.' 'I'll holler,' Nick said. Then , later, it was a long time after and Billy was still away. (p.467)	'Baik. Aku mau menembak yang hitam dan besar.' 'Nanti aku panggil kau.' Kemudian , lama setelah itu dan Billy belum kembali. (p.125)	TEM-1.1	Lit	MEA
155	'Give me kiss on the face,' said Trudy. Now , as he rode along the highway in the car and it was getting dark, Nick was all through thinking about his father. (p.468)	'Beri aku cium di wajahku.' Sekarang , sambil mengemudikan mobilnya di jalan raya dan hari semakin malam jua, Nick selesai mengenang ayahnya. (p.127)	CON	LIT	-
156	He had told his father how it was when his father had made him put it on but his father had said it was freshly washed. It had been, too . (p.468)	Nick mengatakan sejujurnya perasaannya ketika ayahnya memaksanya mengenakan celana itu tetapi ayahnya menjawab celana itu baru saja dicuci bersih-bersih. Dan itu memang benar. (p.128)	ADD-1.1	EQU, INV	ESS

157	When Nick came home from fishing without it and said he lost it he was whipped for lying. Afterwards he had sat inside the woodshed with the door open, his shotgun loaded and cocked, looking across at his father sitting on the screen porch reading the paper, and thought, 'I can blow him to hell. I can kill him.' (p.468)	Waktu Nick pulang dari memancing tanpa celana itu dan mengatakan celana itu hilang ia dipukul ayahnya karena berbohong. Setelah itu , Nick duduk menunggu di dalam gudang kayu, pintunya terbuka, senapannya berisi dan terkokang, mengawasi ayahnya yang tengah duduk di beranda sambil membaca Koran, dan pikirnya, 'Bisa kutembak ia sampai hancur lebur.' (p.129)	TEM-1.1	TRA	-
158	Afterwards he had sat inside the woodshed with the door open, his shotgun loaded and cocked, looking across at his father sitting on the screen porch reading the paper, and thought, 'I can blow him to hell. I can kill him.' Finally he felt is anger go out of him and he felt a little sick about it being the gun that his father had given him. (p.469)	Setelah itu, Nick duduk menunggu di dalam gudang kayu, pintunya terbuka, senapannya berisi dan terkokang, mengawasi ayahnya yang tengah duduk di beranda sambil membaca Koran, dan pikirnya, 'Bisa kutembak ia sampai hancur lebur.' Akhirnya amarahnya surut dan ia merasa agak menyesal karena senapan itu pemberian ayahnya. (p.129)	TEM-2	LIT	-
159	Finally he felt is anger go out of him and he felt a little sick about it being the gun that his father had given him. Then he had gone to the Indian camp, walking there in the dark, to get rid of the smell. (p.469)	Akhirnya amarahnya surut dan ia merasa agak menyesal karena senapan itu pemberian ayahnya. Lalu ia pergi ke perkemahan suku Indian itu, berjalan ke situ dalam gelap, untuk menghilangkan bau celana dalam itu. (p.129)	TEM-1.1	LIT	-
160	'Those are funny names for Indians.' 'Yes, aren't they,' Nick said. But tell me what they were like.' (p.469)	'Nama-nama itu tidak cocok untuk orang Indian.' 'Memang,' kata Nick. 'Ceritakan padaku ayah, bagaimana rupa mereka.' (p.130)	ADV-1.1	IMP	ISS
161	'They were Ojibways,' Nick said. And they were very nice.' (p.469)	'Keduanya seperti Ojib,' kata Nick. Dan mereka sangat baik.' (p.130)	ADD-1.1	LIT	-
162	'They were Ojibways,' Nick said. 'And they were very nice.' But what were they like to be with?' (p.469)	'Keduanya seperti Ojib,' kata Nick. 'Dan mereka sangat baik.' Tapi bagaimana rasanya bergaul dengan mereka?' (p.130)	ADV-1.1	LIT	-

163	<p>Could you say she did first what no one has ever done better and mention plump brown legs, flat belly, hard little breasts, well holding arms, quick searching tongue, the flat eyes, the good taste of mouth, the uncomfortably, tightly, seewtly, moistly, lovely, tightly, achingly, fully, finally, unendingly, never-endingly, never-to-endingly, suddenly ended, the great bird flown like an owl in the twilight, only in daylight in the woods and hemlock needles stuck against your belly. So that when you go in a place where the Indians have lived you smell them gone and all the empty pain killer bottles and the flies that buzz do not kill the swwetgrass smell, the smoke smell and that other like a fresh cased marten skin. (p.469)</p>	<p>Bisakah dikatakannya Trudy orang yang pertama kali melakukan sesuatu yang tidak ada tandingannya dan menyebutkan kaki-kakinya yang coklat montok, perut yang rata, buah dada yang mungil keras, lengan-lengan yang memeluk keras, lidah yang lincah mencari, mata yang tak berlekuk, nikmat rasa mulutnya, kemudian agak tertahan, sempit, manis, basah, indah, ketat, nyeri, penuh, akhirnya, tanpa akhir, tidak pernah berakhir, tidak pernah akan berakhir, tiba-tiba berakhir, burung besar itu terbang melayang seperti burung hantu di waktu senja, hanya saja di hutan saat itu siang hari dan jarum-jarum <i>hemlock</i> melekat di perut. Karena itu jika kita pergi ke tempat-tempat bekas tempat tinggal suku Indian akan tercium kepergian mereka dan semua botol obatpenghilang rasa sakit yang sudah kosong dan lalat yang berterbangan tidak akan dapat menyingkirkan semerbak harum rumput segar, bau asap dan bau yang lain-lainseperti misalnya bau kulit musang bulu yang masih segar. (p.131)</p>	CAU-1.1	EQU	-
164	<p>So that when you go in a place where the Indians have lived you smell them gone and all the empty pain killer bottles and the flies that buzz do not kill the swwetgrass smell, the smoke smell and that other like a fresh cased marten skin. Nor any jokes about them nor old squaws take that way. (p.470)</p>	<p>Karena itu jika kita pergi ke tempat-tempat bekas tempat tinggal suku Indian akan tercium kepergian mereka dan semua botol obatpenghilang rasa sakit yang sudah kosong dan lalat yang berterbangan tidak akan dapat menyingkirkan semerbak harum rumput segar, bau asap dan bau yang lain-lainseperti misalnya bau kulit musang bulu yang masih segar. Semua ini tidak kuasa dihalau oleh semua olok-olok mengenainya atau oleh tetua-tetua Indian yang ingin membawanya pergi. (p.131)</p>	ADD-1.1	INV, EQU	-
165	<p>Nor any jokes about them nor old squaws take that way. Nor the sick sweet smell they get to have. (p.470)</p>	<p>Semua ini tidak kuasa dihalau oleh semua olok-olok mengenainya atau oleh tetua-tetua Indian yang ingin membawanya pergi. Juga tidak bau anyir memualkan yang sering tercium dari badan mereka. (p.131)</p>	ADD-1.2	TRA, INV	-

166	Nor the sick sweet smell they get to have. Nor that they did finally. (p.470)	Juga tidak bau anyir memualkan yang sering tercium dari badan mereka. Juga tidak apa yang mereka perbuat akhirnya. (p.131)	ADD-1.2	TRA	-
167	Long time ago good. Now no good. (p.470)	Di waktu dulu baik. Sekarang tidak baik. (p.131)	CON	LIT	-
168	They all ended the same. Long time ago good. Now no good. And about the other. When you have shot one bird flying you have shot all birds flying. (p.470).	Di waktu dulu baik. Sekarang tidak baik. Lalu tentang yang lainnya. Jika kita pernah menembak seekor burung yang sedang terbang itu sama saja dengan kita telah menembak semua burung yang sedang terbang. (p.131)	ADD-1.1	MOD	MEA
169	'You might not like them,' Nick said to the boy. ' But I think you would.' (p.470)	'Kau mungkin takkan suka pada mereka,' kata Nick pada anaknya. ' Tetapi ayah kira kau akan suka.' (p.131)	ADV-3.1	LIT	-
170	'You might not like them,' Nick said to the boy. 'But I think you would.' ' And my grandfather lived with them too when he was a boy, didn't he?' (p.470)	'Kau mungkin takkan suka pada mereka,' kata Nick pada anaknya. 'Tetapi ayah kira kau akan suka.' ' Dan kakek ketika masih kecil juga tinggal bersama suku Indian, bukan?' (p.131)	ADD-1.1	LIT	-
172	'I don't want to be buried in France,' Nick said. ' Well , then, we'll have to get some convenient place in America. (p.471)	'Aku tak ingin dimakamkan di Perancis,' kata Nick. 'Kalau begitu, kita harus mencari tempat yang mudah dikunjungi di Amerika.' (p.133)	CON	IMP	ISS
173	'I don't want to be buried in France,' Nick said. 'Well, then , we'll have to get some convenient place in America. . (p.471)	'Aku tak ingin dimakamkan di Perancis,' kata Nick. ' Kalau begitu , kita harus mencari tempat yang mudah dikunjungi di Amerika.' (p.133)	CAU-1.1	TRA	-
174	'You're awfully practical.' ' Well , I don't feel good never to have even visited the tomb of my grandfather.' (p.471)	'Kau praktis sekali.' ' Begitulah , aku Cuma merasa tak enak, kalau tak pernah berziarah ke makam kakekku.' (p.133)	CON	EQU	-

SHORT STORY 5
(THE SHORT HAPPY LIFE OF FRANCIS MACOMBER)

175	'No,' said Margaret. 'It's mine that's red to-day. But Mr. Wilson's is always red.' (p.11)	'Tidak,' kata Margaret. 'Hari ini wajahku yang merah. Tapi wajah Pak Wilson memang selalu merah.' (p.250)	ADV-1.1	LIT	-
176	'We might try,' said Macomber. 'I won't forget what you did for me though .' (p.11)	'Kita coba saja,' kata Macomber. ' Tapi aku tidak akan pernah melupakan apa yang telah kaulakukan untukku.' (p.251)	ADV-1.1	INV, EQU	-
177	'Nothing,' said Wilson. 'All nonsense.' So they sat there in the shade where the camp was pitched under some wide-topped acacia trees with a boundler-strewn cliff behind them, and a street of grass that ran to the bank of a boundler-filled stream in front of with forest beyond it, and drank their just-cool lime drinks and avoided one another's eyes while the boys set the table for lunch. (p.11)	'Tidak jadi soal,' kata Wilson. 'Semuanya omong kosong.' Maka mereka duduk di situ dalam tenda yang teduh di bawah pohon-pohon akasia yang rindang tempat tenda itu didirikan, dengan bukit-bukit yang bertaburan batu-batu besar di belakang mereka, dan sebuah padang rumput di depan yang terhampar sampai ke tepi sebuah sungai yang berisi batu-batu dan hutan belantara di seberangnya, dan minum air jeruk dingin dan saling menghindari beradu pandang sementara para pesuruh menyiapkan meja untuk makan siang. (p.251)	TEM-1.1	LIT	MEA
178	'Oh, yes. They could raise a row if they chose to complain. But they don't. (p.12)	'Oh, ya. Bisa menyulitkan kalau mereka mengadu. Tetapi mereka tidak pernah mengadu. (p.252)	ADV-3.1	LIT	-
179	'Which would you rather do? Take a good birching or lose your pay?' Then he felt embarrassed at asking it and before Macomber could answer he went on, 'We all take a beating every day, you know, one way or another.' (p.12)	'Kau sendiri pilih mana, dicambuk atau tidak terima gaji?' Wilson kemudian malu karena mengatakan itu dan sebelum Macomber dapat menjawab, melanjutkan, 'Kita semua mengalaminya, dicambuk, setiap hari, kau tahu itu kan, apa pun bentuknya?' (p.253)	TEM-1.1	INV	-
180	He had not expected this. So he's a bloody four-letter man as well as a bloody coward, he thought. (p.12)	Ia tidak mengira Macomber punya pikiran seperti itu. Jadi dia ini rupanya juga lelaki biadab, selain pengecut luar biasa, pikirnya. (p.253)	CAU-1.1	LIT	-

181	I rather liked him too until to-day. But how is one to know about an American? (p.12)	Aku agak suka padanya, sampai hari ini. Tetapi watak orang Amerika memang sukar ditebak. (p.253)	ADV-1.1	LIT	-
182	We never talk about our clients. You can be quite easy on that. It's supposed to be bad form to ask us not to talk though .' (p.12)	Kami tidak pernah membicarakan langganan kami. Kau tak usah ragu mengenai itu. Hanya saja tidak sopan jika kami diminta agar tidak bicara.' (p.253)	ADV-1.1	MOD, INV	-
183	He had decided now that to break would be much easier. He would eat, then , by himself and could read a book with his meals. (p.13)	Wilson memutuskan lebih baik memutuskan percakapan itu sampai disitu. Ia, kemudian , akan makan sendiri dan membaca sambil makan. (p.253)	TEM-1.1	INV	-
184	He'd insult him and make a good clean break. Then he could read a book with his meals and he'd still be their whisky. (p.13)	Dia sudah menghina Macomber dan sekarang percakapan tersebut dihentikan. Kemudian dia akan membaca buku sambil makan dan masih tetap bias minum wiski mereka. (p.254)	TEM-1.1	LIT	-
185	'I'm sorry I didn't realize that. There are lots of things I don't know.' So what could he do, Wilson thought. (p.13)	'Maafkan aku, aku tidak tahu. Banyak sekali yang tidak kuketahui.' Jadi apa yang bias kulakukan sekarang, pikir Wilson. (p.254)	CAU-1.1	LIT	-
186	'I bolted like a rabbit,' Macomber said. Now what in hell were you going to do about a man who talked like that, Wilson wondered. (p.13)	'Aku meloncat melarikan diri seperti kelinci,' kata Macomber. Lalu apa yang harus kulakukan menghadapi lelaki yang berbicara seperti itu, pikir Wilson. (p.255)	CON	MOD	-
187	If you could forget the morning. But , of course, you couldn't. (p.14)	Jika kejadian tadi pagi bisa dilupakan. Tetapi , tentu saja, tidak dapat. (p.255)	ADV-3.1	LIT	-
188	She had a very perfect oval face, so perfect that you expected her to be stupid. But she wasn't stupid, Wilson thought, no, not stupid. (p.14)	Wajahnya lonjong tanpa cela, demikian sempurna hingga kita kira dia orang dungu. Tetapi dia tidak dungu, piker Wilson, tidak, sama sekali tidak dungu. (p.256)	ADV-3.1	LIT	-

189	They are, he thought, the hardest in the world; the hardest, the cruelest, the most predatory and the most attractive and their men have softened or gone to pieces nervously as they have hardened. Or is it that they pick men they can handle? (p.14)	Perempuan, pikir Wilson, manusia paling sulit di dunia; paling kejam, paling serakah dan paling menarik dan laki-laki mereka semakin lunak atau hancur jiwa raganya sementara mereka semakin kuat. Atau , apakah mereka hanya memilih laki-laki yang dapat mereka kendalikan? (p.256)	ADD-1.3	LIT	-
190	'We'll put on another show for you to-morrow,' Francis Macomber said. 'You're not coming,' Wilson said. 'You're very mistaken,' she told him. ' And I want so to see you perform again. You were lovely this morning. (p.15)	'Besok kami akan adakan lagi pertunjukan untukmu,' kata Francis Macomber. 'Kau tidak ikut,' kata Wilson. 'Kau keliru sekali,' kata perempuan itu padanya. ' Dan aku ingin sekali kembali menyaksikan kau mengadakan pertunjukan kembali. (p.257)	ADD-1.1	LIT	-
191	'It's been charming. And to-morrow. You don't know how I look forward to to-morrow.' (p.15)	'Bahkan sangat menarik. Dan besok. Kau tidak bisa membayangkan betapa tak sabarnya aku menunggu esok datang.' (p.258)	ADD-1.1	LIT	-
192	'They're not dangerous, are they?' ' Only if they fall on you,' Wilson told her. (p.15)	'Tapi binatang itu tidak berbahaya, kan?' ' Hanya kalau menyeruduk kita,' kata Wilson pada perempuan itu. (p.258)	ADV-1.1	LIT	-
193	'Oh, the lion,' Margot said.'I'd forgotten the lion!' So , Robert Wilson thought to himself, she is giving him a ride, isn't she? (p.16)	'Oh ya, singa itu,' kata Margot. 'Aku sudah lupa padanya!' Rupanya , pikir Robert Wilson, perempuan itu sedang memberi pelajaran pada suaminya? (p.259)	CAU-1.1	MOD	-
194	So, Robert Wilson thought to himself, she is giving him a ride, isn't she? Or do you suppose that's her idea of putting up a good show? (p.16)	Rupanya, pikir Robert Wilson, perempuan itu sedang memberi pelajaran pada suaminya? Atau bisakah kita katakan, baginya itulah yang dinamakan pertunjukkan menarik? (p.259)	ADD-1.3	LIT	-
195	I should think it would be even more unpleasant to do it, Wilson thought, wife or no wife, or to talk about it having done it. But he said, 'I wouldn't think about that any more. (p.17)	Menurutku lebih tidak enak lagi melakukannya, pikir Wilson, di depan istri atau tidak, atau membicarakannya setelah melakukannya. Tapi Wilson berkata, 'Aku kira hal itu tidak perlu dipikirkan lagi. (p.261)	ADV-1.1	LIT	-

196	Anyone could be upset by his first lion. That's all over.' But that night after dinner and a whisky and soda by the fire before going to bed, Francis Macomber lay on his cot with the mosquito bar over him and listened to the night noises it was not all over. (p.17)	Setiap orang pasti merasa kecewa dengan pengalaman pertamanya menembak singa.' Tetapi malam itu usai makan malam dan minum wiski dan soda di muka api unggun sebelum tidur, ketika Francis Macomber berbaring di tempat tidurnya, diselubungi kelambu nyamuk dan mendengarkan suara-suara malam, dia merasa segalanya belum usai. (p.261)	ADV-1.1	LIT	-
197	It was there exactly as it happened with some parts of it indelibly emphasized and he was miserably ashamed at it. But more than shame he felt cold, hollow fear in him. (p.17)	Di situ tepatnya rasanya itu akan terjadi dan ada bagian-bagian yang tampak jelas sekali dan dia malu sekali karenanya. Tetapi lebih dari malu, ada rasa takut yang dingin dan hampa di dalam dirinya. (p.261)	ADV-1.1	LIT	-
198	There was no one to tell he was afraid, nor to be afraid with him, and, lying alone, he did not know the Somali proverb that says a brave man is always frightened three times by a lion; when he first sees his track, when he first hears him roar and when he first confronts him. Then while they were eating breakfast by lantern light out in the dining tent, before the sun was up, the lion roared again and Francis thought he was just as the edge of camp. (p.17)	Tidak ada seorang pun tempat dia dapat mengadukan ia takut, atau untuk diajak takut bersama-sama, dan, terbaring seorang diri, dia tidak kenal pepatah orang Somali yang berbunyi bahwa seorang emberani selalu dibuat takut tiga kali oleh seekor singa; ketika pertama kali ia melihat jejak kakinya, ketika pertama kali ia mendengar aumnya dan ketika pertama kali ia berhadap-hadapan dengannya. Kemudian ketika mereka tengah makan pagi di terangi cahaya lentera di tenda makan, sebelum matahari naik, singa itu kembali mengaum dan piker Francis singa itu ada di tepi perkemahan. (p.262)	TEM-1.1	LIT	-
199	'I've got to kill the damned thing,' Macomber said, miserably. ' Well , that's what you're out here for, isn't it?' (p.19)	'Aku harus membunuh binatang jahanam itu,' kata Macomber, dengan nada putus asa. 'Tujuanmu ke sini untuk itu, bukan?' (p.256)	CON	IMP	ISS
200	'Well, that's what you're out here for, isn't it?' 'Yes. But I'm nervous. (p.19)	'Tujuanmu ke sini untuk itu, bukan?' 'Betul. Tetapi aku gugup. (p.265)	ADV-1.1	LIT	-

201	<p>'Yes. But I'm nervous. Hearing the thing roar gets on my nerves.'</p> <p>'Well, then, as Wilson said, kill him and stop his roaring.' (p.19)</p>	<p>'Betul. Tetapi aku gugup. Aumannya membuatku tegang.'</p> <p>'Kalau begitu, seperti kata Wilson, bunuh saja dia dan hentikan aumannya.' (p.265)</p>	CON	IMP	ISS
202	<p>'Yes. But I'm nervous. Hearing the thing roar gets on my nerves.'</p> <p>'Well, then, as Wilson said, kill him and stop his roaring.' (p.19)</p>	<p>'Betul. Tetapi aku gugup. Aumannya membuatku tegang.'</p> <p>'Kalau begitu, seperti kata Wilson, bunuh saja dia dan hentikan aumannya.' (p.265)</p>	CAU-1.1	TRA	-
203	<p>'You're not afraid, are you?'</p> <p>'Of course not. But I'm nervous from hearing him roar all night.' (p.19)</p>	<p>'Kau tidak takut, kan?'</p> <p>'Tentu saja tidak. Tetapi aku gugup karena mendengar aumannya sepanjang malam.' (p.265)</p>	ADV-3.1	LIT	-
204	<p>'This is a ridiculous hour.' Just then the lion roared in a deep-chested moaning, suddenly guttural, ascending vibration that seemed to shake the air and ended in a sigh and a heavy, deep-chested grunt. (p.19)</p>	<p>'Masa pergi berburu gelap-gelap begini.'</p> <p>Tepat saat itu singa itu memperdengarkan suaranya kembali, mula-mula suara erangan jauh dari dalam dada, diikuti kemudian suara parau dari tenggorokannya yang terus membubung dan menggetarkan udara dan berakhir dengan desah dan dengkur yang berat dan dalam ruang dada. (p.265)</p>	TEM-1.2	TRA	-
205	<p>There was no man smell carried toward him and he watched the object, moving his great head a little from side to side. Then watching the object, not afraid, but hesitating before going down the bank to drink with such a thing opposite him, he saw a man figure detach itself from it and he turned his heavy head and swung away toward the cover of the trees as he heard a cracking crash and felt the slam of a 30-06 220 grain solid bullet that bit his flank and ripped in sudden hot scalding nausea through his stomach. (p.21)</p>	<p>Tidak ada bau manusia yang dibawa angin padanya dan dia memperhatikan benda itu, sambil menggerak-gerakkan kepalanya sedikit dari sisi ke sisi. Kemudian mengawasi benda itu, tidak merasa gentar sedikitpun, tetapi agak ragu-ragu dia turun ke tepi sungai hendak minum sementara benda itu masih di situ, dan dilihatnya sosok manusia menjauh dari benda itu dan dia memalingkan kepalanya yang besar dan berat dan berlari hendak bersembunyi di bawah pohon-pohonan ketika terdengar gemeretak tembakan dan peluru 0,30-06 220 menerjang pinggulnya dan meninggalkan luka robek yang menimbulkan rasa mual panas mendidih di perutnya. (p.268)</p>	TEM-1.1	LIT	-

206	He trotted, heavy, big-footed, swinging wounded full-bellied, through the trees toward the tall grass and cover, and the crash came again to go past him ripping the air apart. Then it crashed again and he felt the blow as it hit his lower ribs and ripped on through, blood sudden hot and frothy in his mouth, and he galloped toward the high grass where he could crouch and not be seen and make them bring the crashing thing close enough so he could make a rush and get the man that held it. (p.21)	Dia berlari-lari kecil, berat, langkah-langkahnya pendek, perut besar terluka terayun-ayun, menembus pohon-pohon menuju hamparan rumput tinggi dan tempat bersembunyi, dan tembakan itu datang lagi dan melesat jauh di atas tubuhnya. Kemudian tembakan itu datang lagi dan dia merasakan terjangannya di bawah rusuk dan menembusnya, darah panas berbusa tiba-tiba memancar dari mulutnya, dan dia berlari menuju rumput tinggi tempat dia dapat bertiarap tidak terlihat dan memancing mereka untuk datang membawa benda yang bisa meledak itu dan bila sudah cukup dekat melompat dan menerkam orang yang membawanya. (p.269)	TEM-1.1	LIT	-
207	Nothing happened though he pulled until he thought his finger would break. Then he knew he had the safety on and as he lowered the rifle to move the safety over he moved another frozen pace forward, and the lion seeing his silhouette now clear of the silhouette of the car, turned and started off at a trot, and, as Macomber fired, he heard a whunk that meant that the bullet was home; but the lion kept going. (p.21)	Tapi tak ada letusan walaupun pelatuk telah ditariknya kuat-kuat sampai-sampai semua jarinya terasa hamper patah. Kemudian teringat olehnya dia belum melepaskan pengaman senapan itu dan ketika senapan itu diturunkannya hendak melepaskan pengamannya dia melangkah kaku beberapa langkah ke depan, dan singa itu melihat bayang-bayang orang itu sekarang jauh dari mobil, berbalik dan berlari, dan ketika menembak lagi, Macomber mendengar bunyi gedebug yang berarti peluruhnya kena sasaran; tetapi singa itu uterus saja berlari. (p.270)	TEM-1.1	LIT	-
208	Macomber stood there feeling sick at his stomach, his hands that held the Springfield still cocked, shaking, and his wife and Robert Wilson were tanding by him. Beside him too were the two gun-bearers chattering in Wakamba. (p.23)	Macomber berdiri di situ perutnya terasa sakit, kedua tangannya yang memegang senapan Springfielddnya masih dalam keadaan siap menembak, gemetar, dan istrinya dan Robert Wilson berdiri di sisinya. Juga di sisinya, berdiri kedua orang pemanggul senapan, yang heboh berbicara dalam bahasa Wakamba. (p.271)	ADD-1.1	INV	-
209	'He's a hell of a fine lion,' Wilson said cheerfully. 'He's gotten into a bad place though .' (p.22)	'Dia benar-benar singa perkasa,' kata Wilson riang. ' Sayang , dia masuk ke tempat yang sulit.' (p.271)	ADV-1.1	MOD, INV	-

210	He nodded and said, 'Yes, <i>Bwana</i> .' Then they went down the steep bank and across the stream, climbing over and around the boulders and up the other bank, pulling up by some projecting roots, and along it until they found where the lion had been trotting when Macomber first shot. (p.22)	Dia ini mengangguk dan berkata, 'Ya, <i>Bwana</i> .' Lalu kedua lelaki kulit putih itu mulai menapaki tepian sungai yang terjal dan menyeberangi sungai, memanjat dan mengitari batu-batu besar dan muncul di atas tepian sungai di sisi yang lain, berhenti sesaat pada akar-akaran yang menonjol ke permukaan, dan menelusuri sepanjang jalurnya sampai mereka menemukan lokasi tempat sang raja hutan berlariterseok-seok saat Macomber pertama kali melepaskan pelurunya. (p.272)	TEM-1.1	LIT	-
211	'Can't we send beaters?' Wilson looked at him appraisingly. 'Of course we can,' he said. ' But it's just a touch murderous. (p.23)	"Bagaimana kalau kita suruh halau?" Wilson menatapnya dengan pandangan menilai. 'Tentu saja bisa,' katanya. ' Tapi itu bunuh diri namanya. (p.273)	ADV-3.1	LIT	-
212	You see, they signed for it. They don't look too happy though , do they?' (p.23)	Kau lihat sendiri, mereka mendaftarkan diri untuk itu. Tapi , mereka tampaknya tidak terlalu gembira, bukan?' (p.273)	ADV-3.1	LIT	-
213	'I don't want to go in there,' said Macomber. It was out before he knew he'd said it. ' Neither do I,' said Wilson very cheerily. (p.23)	'Aku tidak mau pergi ke situ,' kata Macomber. Kata-kata itu terlontar keluar begitu saja, tanpa disadarinya. 'Aku juga tidak ,' kata Wilson dengan riang. (p.273)	ADD-1.2	INV, TRA	-
214	'Neither do I,' said Wilson very cheerily. 'Really no choice though .' (p.23)	'Aku juga tidak,' kata Wilson dengan riang. ' Tapi sayang kita tak punya pilihan lain.' (273)	ADV-1.1	AMP, INV	ESS
215	'Really no choice though.' Then , as an afterthought, he glanced at Macomber and saw suddenly how he was trembling and the pitiful look on his face. (p.23)	'Tapi sayang kita tak punya pilihan lain.' Lalu seakan sudah punya firasat, dia melirik pada Macomber, dan tiba-tiba dilihatnya betapa orang Amerika itu gemetaran dan air mukanya yang menimbulkan belas kasihan. (p.273)	TEM-1.1	LIT	-

216	<p>'Why not?'</p> <p>'For one thing, he's certain to be suffering. For another, someone else might run onto him.'</p> <p>'I see.'</p> <p>'But you don't have to have anything to do with it.' (p.24)</p>	<p>'Mengapa tidak?'</p> <p>'Pertama, singa itu pasti sedang menderita. Kedua, bias saja orang lain yang terpergok singa luka itu.'</p> <p>'Aku paham.'</p> <p>'Tapi kau sendiri tidak harus turut menyelesaikan hal ini.' (p.274)</p>	ADV-1.1	LIT	--
217	<p>'No, I want to go.'</p> <p>'All right,' said Wilson. 'But don't go in if you don't want to. (p.24)</p>	<p>'Tidak, aku mau ikut.'</p> <p>'Baiklah,' kata Wilson. 'Tapi jangan ikut kalau kau tidak ingin. (p.275)</p>	ADV-1.1	LIT	-
218	<p>I'll keep you backed up. As a matter of fact, you know, perhaps you'd better not go. (p.24)</p>	<p>Aku akan terus melindungimu. Tapi, kalau aku pikir-pikir, lebih baik kau tidak ikut (p.275)</p>	ADV-2	TRA	-
219	<p>'Keep behind me and about five yards to the right and do exactly as I tell you.' Then he spoke in Swahili to the two gun-bearers who looked the picture of gloom. (p.24)</p>	<p>'Ikuti aku dari belakang, dalam jarak lima meter di sebelah kanan dan lakukan apa saja yang kuperintahkan.' Lalu dia berbicara dalam bahasa Swahili kepada dua pemanggul senapan yang air mukanya tampak keruh. (p.276)</p>	TEM-1.1	LIT	-
220	<p>That was all anyone had said until they reached the motor car. Then Wilson had said: 'Hell of a fine lion. (p.26)</p>	<p>Cuma itu yang terlontar dari mulut mereka hingga mereka tiba di mobil. Kemudian Wilson berkata: 'Itu baru singa namanya. (p.279)</p>	TEM-1.1	LIT	-
221	<p>'Mr. Robert Wilson,' she said. 'The beautifully red-faced Mr. Robert Wilson.' Then she sat down beside Macomber again and looked away across the stream to where the lion lay, with uplifted, white-muscled, tendon-marked naked forearms, and white bloating belly, as the black men fleshed away the skin. (p.26)</p>	<p>'Pak Wilson,' katanya. 'Pak Robert Wilson berwajah merah yang tampan.'</p> <p>Lalu perempuan itu kembali duduk di sisi Macomber dan melihat kea rah sungai, tempat singa itu terbujur, kedua kaki depannya yang putih telanjang terangkat ke atas, perutnya putih menggelembung, sedang dikuliti lelaki-lelaki kulit hitam itu. (p.280)</p>	TEM-1.1	LIT	-

222	Then she sat down beside Macomber again and looked away across the stream to where the lion lay, with uplifted, white-muscled, tendon-marked naked forearms, and white bloating belly, as the black men fleshed away the skin. Finally , the gun-bearers brought the skin over, wet and heavy, and climbed in behind with it, rolling it up before they got in, and the motor car started. (p.27)	Lalu perempuan itu kembali duduk di sisi Macomber dan melihat ke arah sungai, tempat singa itu terbujur, kedua kaki depannya yang putih telanjang terangkat ke atas, perutnya putih menggelembung, sedang dikuliti lelaki-lelaki kulit hitam itu. Akhirnya para pemanggul senapan itu mengangkat kulit itu, basah dan berat, dan naik ke belakang mobil dengan kulit itu, setelah terlebih dahulu menggulungnya, dan mesin mobil pun dihidupkan. (p.280)	TEM-5.2	LIT	-
223	If he had been better with women she would probably have started to worry about him getting another new, beautiful wife; but she knew too much about him to worry about him either. Also , he had always had a great tolerance which seemed the nicest thing about him if it were not the most sinister. (p.27)	Seandainya dia lebih berhasil dengan perempuan-perempuan lain, istrinya barangkali sudah mulai resah sekarang mengenai kemungkinan dia mencari istri baru yang cantik; tetapi perempuan itu tahu sekali mengenai bagaimana dia sebenarnya sehingga tidak pernah merasa perlu cemas mengenai dia. Dan juga , dia selalu punya rasa toleransi yang besar, yang tampaknya sifatnya yang paling baik jika tidak hendak dikatakan yang paling jahat. (p.282)	ADD1.1	AMP	ESS
224	This same columnist had reported them <i>on the verge</i> at least three times in the past and they had been. But they always made it up. (p.28)	Dan pengulas itu pula yang sekarang mengatakan kedua pasangan itu <i>sudah di tepi jurang kehancuran</i> , setidaknya - tidaknya sudah tiga kali selama ini dan memang benar. Tetapi mereka selalu berbaik kembali. (p.283)	ADV-1.1	LIT	-
225	'That's a new name for it. You are a bitch.' ' Well , you're a coward.' (p.28)	'Itu nama baru untuk itu rupanya. Kau benar-benar perempuan <i>jalang</i> .' ' Dan kau pengecut.' (p.284)	CON	MOD	MEA
226	'Nothing as far as I'm concerned. But , please let's not talk darling, because I'm very sleepy.' (p.29)	'Tak apa-apa, menurutku. Tapi mohon tidak bicara lagi, sayang, aku sangat mengantuk. (p.284)	ADV-1.1	LIT	-
227	'I know you will, sweet.' ' Well , I won't.' (p.29)	'Aku tahu, kau akan membiarkannya, sayang.' ' Tidak , Aku tidak akan membiarkannya.' (p.284)	CON	MOD	-

228	You promised there wouldn't be.' ' Well , there is now,' she said sweetly. (p.29)	Kau berjanji tidak akan ada laki-laki lain. Kau berjanji.' ' Tapi sekarang ada,' kata perempuan itu dengan manis. (p.284)	CON	MOD	-
229	'Yes darling. That's the way I meant it to be. But the trip was spoiled yesterday. (p.29)	'Betul, sayang. Mauku juga begitu. Tetapi perjalanan ini rusak kemarin. (p.284)	ADV-1.1	LIT	-
230	'I'm going to talk.' 'Don't mind me then , because I'm going to sleep.' (p.29)	'Aku akan bicara.' ' Kalau begitu jangan pedulikan aku, aku ingin tidur.' (p.285)	CAU-4.1	INV, TRA	-
231	'Don't mind me then, because I'm going to sleep.' And she did. (p.29)	'Kalau begitu jangan pedulikan aku, aku ingin tidur.' ' Dan perempuan itu lalu tidur. (p.285)	ADD-1.1	LIT	-
232	You bastard, thought Macomber, you insolent bastard. So , she woke him when she came in, Wilson thought, looking at them both with his flat, cold eyes. (p.29)	Bedebah kau, pikir Macomber, bedebah jahanam. Jadi dia rupanya terbangun ketika istrinya kembali, pikir Wilson, sambil melihat kepada mereka berdua dengan sorot matanya yang datar dan dingin. (p.285)	CAU-1.1	LIT	-
233	So, she woke him when she came in, Wilson thought, looking at them both with his flat, cold eyes. Well , why doesn't he keep his wife where she belongs? (p.29)	Jadi dia rupanya terbangun ketika istrinya kembali, pikir Wilson, sambil melihat kepada mereka berdua dengan sorot matanya yang datar dan dingin. Salah sendiri , kenapa tidak dijaganya istrinya? (p.285)	CON	EQU	-
234	The utter complete hell with it. So this is what it's going to be like. (p.30)	Persetan semuanya. Jadi beginilah jadinya perburuan ini. (p.286)	CAU-1.1	LIT	-
235	So this is what it's going to be like. Well this is what it's going to be like, then. (p.30)	Jadi beginilah jadinya perburuan ini. Baik . Beginilah jadinya perburuan ini. (p.286)	CON	LIT	-
236	So this is what it's going to be like. Well this is what it's going to be like, then . (p.30)	Jadi beginilah jadinya perburuan ini. Baik. Beginilah jadinya perburuan ini. (p.286)	CAU-1.1	EQU	-

237	'Oh, shut up,' Macomber almost shouted. Just then the car came up and stopped in front of the dining tent and the driver and the two gun-bearers got out. (p.31)	'Tutup mulutmu,' kata Macomber setengah berteriak. Tepat saat itu mobil mereka datang, berhenti di muka kemah tempat makan dan pengemudi dan kedua pemanggul senapan keluar. (p.288)	TEM-1.2	TRA	-
238	He must have a way of getting over it. Well , it was the poor sod's own bloody fault. (p.32)	Dia pasti punya cara untuk mengatasinya. Tapi itu salahnya sendiri. (p.290)	CON	MOD	-
239	He had his own standards about the killing and they could live up to them or get someone else hunt them. He knew, too , that they all respected him for this. (p.32)	Dia punya patokan sendiri mengenai menembak dan mereka harus mengikuti patokan-patokan itu atau meminta orang lain berburu untuk mereka. Dia juga tahu karena itu mereka hormat padanya. (p.291)	ADD-1.1	INV	-
240	He knew, too, that they all respected him for this. This Macomber was an odd one though . (p.32)	Dia juga tahu karena itu mereka hormat padanya. Tapi Macomber ini orang yang agak lain dari yang lain. (p.291)	ADV-1.1	INV	-
241	He knew, too, that they all respected him for this. This Macomber was an odd one though. Damned if he wasn't. Now his wife. (p.32)	Dia juga tahu karena itu mereka hormat padanya. Terkutuk aku kalau dia tidak agak lain dari yang lain. Sekarang , istrinya. (p.291)	CON	LIT	-
242	He knew, too, that they all respected him for this. This Macomber was an odd one though. Damned if he wasn't. Now his wife. Well , the wife. (p.32)	Dia juga tahu karena itu mereka hormat padanya. Terkutuk aku kalau dia tidak agak lain dari yang lain. Sekarang, istrinya. Lalu , istrinya.	TEM-5.1	MOD	-
243	Well, the wife. Yes, the wife, Mm, the wife. Well , he'd dropped all that. (p.32)	Lalu, istrinya. Ya, istrinya. Hm, istrinya. Ah , tidak usah dipikirkan. (p.291)	CON	MOD	-
244	He stopped the car and studied the opening with his field glasses. Then he motioned to the driver to go on and the car moved slowly along, the driver avoiding wart-hog holes and driving around the mud castles ants had built. (p.33)	Mobil disuruhnya berhenti dan dia mengamati padang rumput itu dengan teropongnya. Kemudian diberinya tanda pada pengemudi untuk melanjutkan perjalanan dan mobil itu bergerak perlahan-lahan, pengemudi berusaha menghindari liang-liang babi hutan dan mengitari istana-istana lumpur yang dibangun semut. (p.292)	TEM-1.1	LIT	-

245	Then he motioned to the driver to go on and the car moved slowly along, the driver avoiding wart-hog holes and driving around the mud castles ants had built. Then , looking across the opening, Wilson suddenly turned and said: 'By God, there they are!' (p.33)	Kemudian diberinya tanda pada pengemudi untuk melanjutkan perjalanan dan mobil itu bergerak perlahan-lahan, pengemudi berusaha menghindari liang-liang babi hutan dan mengitari istana-istana lumpur yang dibangun semut. Lalu , melemparkan pandang ke seberang padang itu, Wilson tiba-tiba berpaling dan berkata, 'Astaga, itu dia mereka!' (p.292)	TEM-1.1	LIT	-
246	Then, looking across the opening, Wilson suddenly turned and said: 'By God, there they are!' And looking where he pointed, while the car jumped forward and Wilson spoke in rapid Swahili to the driver, Macomber saw three huge, black animals looking almost cylindrical in their long heaviness, like big black tank cars, moving at a gallop across the far edge of the open prairie. (p.33)	Lalu, melemparkan pandang ke seberang padang itu, Wilson tiba-tiba berpaling dan berkata, 'Astaga, itu dia mereka!' Dan berpaling ke arah yang ditunjuk Wilson, sementara mobil itu melompat dan Wilson berbicara cepat-cepat dalam bahasa Swahili pada pengemudi, Macomber melihat tiga binatang hitam besar, yang tampak bulat panjang, seperti mobil baja hitam besar, yang bergerak berlari-lari di tepi seberang padang rumput itu. (292)	ADD-1.1	LIT	-
247	'Get the other,' Wilson said. ' Now You're shooting!' (p.34)	'Tembak yang lain,' kata Wilson. ' Sekarang kau benar-benar berburu!' (p.294)	CON	LIT	-
248	'Get that other,' Wilson said. 'Now You're shooting!' But the other bull was moving steadily at the same gallop and he missed, throwing a spout of dirt, and Wilson missed and the dust rose in a cloud and Wilson shouted, 'Come on . He's too far!' (p.34)	'Tembak yang lain,' kata Wilson. 'Sekarang kau benar-benar berburu!' Tetapi banteng itu terus berlari tanpa henti dengan derap yang sama dan tembakannya meleset, hanya menyemburkan segenggam debu di tanah, dan tembakan Wilson meleset dan debu membumbung tinggi dan Wilson berteriak, 'Sudah. Sudah. Dia sudah terlalu jauh!' (p.294)	ADV-1.1	LIT	-

249	They were behind him and Macomber was filling his rifle, dropping shells onto ground, jamming it, clearing the jam, then they were almost up with the bull when Wilson yelled 'Stop!' and the car skidded so that it almost swung over and Macomber fell forward onto his feet, slammed his bolt forward and fired as far forward as he could aim into the galloping, rounded black back, aimed and shot again, then again, then again, and the bullets, all of them hitting, had no effect on the buffalo that he could see. Then Wilson shot, the roar defening him, and he could see the bull stagger. (p.34)	Mereka kini di belakang banteng itu dan Macomber mengisi senapannya, selongsong dibiarkannya jatuh ke tanah, mengokangnya kemudian melepas kokang, dan kemudian mereka sudah hamper sejajar dengan banteng itu ketika Wilson berteriak 'Berhenti,' dan mobil tergelincir hamper rebah dan Macomber meloncat dan mendarat di atas kedua kakinya, mengokang senapannya dan melepaskan tembakan kembali, kemudian lagi, dan peluru-peluru itu, semuanya mengenai sasaran, sedikitpun tidak ada pengaruhnya pada banteng itu sepanjang dapat dilihatnya. Kemudian Wilson menembak, dentumnya memekakan telinganya, dan dia melihat banteng itu tertegun, terhuyung-huyung. (p.295)	TEM-1.1	LIT	-
250	'Watch he doesn't get up,' Wilson said. Then , 'Get a little broadside and take him in the neck just behind the ear.' (p.35)	'Jaga dia, jangan sampai bangun,' kata Wilson. Kemudian , 'Berdiri di sisinya, agak ke belakang dan tembak lehernya, di belakang telinga.' (p.296)	TEM-1.1	LIT	-
251	Buffalo could have charge us each time we shot if he liked. Gave him any chance. Wouldn't mention it to anyone though . (p.36)	Banteng itu bias saja menyerang kita sekehendak hatinya setiap kali kita menembak. Setiap kita lengah. Jika aku jadi kau, aku tidak akan menceritakan ini pada siapapun. (p.296)	ADV-1.1	IMP	ISS
252	'Well,' said Macomber, and he smiled for the first time all day. Now she has something on you.' (p.36)	'Aha,' kata Macomber, dan dia tersenyum, untuk pertama kalinya sepanjang hari itu. Kini istriku punya kartu mematikan untukmu ditangannya.' (p.298)	CON	LIT	-
253	'He says the first bull got up and went into the bush,' Wilson said with no expression in his voice. 'Oh,' said Macomber blankly. Then it's going to be just like the lion,' said Margot, full of anticipation. (p.36)	Katanya banteng yang pertama masih bisa bangkit dan bersembunyi di semak-semak,' kata Wilson datar. 'Oh,' kata Macomber hampa. Kalau begitu ini akan sama seperti dengan singa itu,' kata Margot, penuh gairah. (p.299)	CAU-4.1	TRA	-

254	For the first time in his life he really felt wholly without fear. Instead of fear he had a feeling of definite elation. (p.37)	Untuk pertama kali dalam hidupnya dia benar-benar merasa sama sekali tidak takut. Kini rasa takut itu telah digantikan oleh perasaan gembira yang meluap-luap.	ADV-4.1	EQU	-
255	'I'm not afraid of them now. After all , what can they do to you?' (p.38)	'Aku benar-benar tidak takut lagi pada singa sekarang. Lagi pula bisa apa singa pada kita?' (p.302)	CON	EQU	-
256	Damned strange people. But he liked this Macomber now. (p.39)	Manusia-manusia aneh. Tetapi dia suka Macomber sekarang. (p.303)	ADV-1.1	LIT	-
257	But he liked this Macomber now. Damned strange fellow. Probably meant the end of cuckoldry too . (p.39)	Tetapi dia suka Macomber sekarang. Manusia aneh sekali. Mungkin juga berarti berakhirnya kuasa istrinya atas dia. (p.303)	ADD-1.1	INV	-
258	Probably meant the end of cuckoldry too. Well , that would be a damned good thing. (p.39)	Mungkin juga berarti berakhirnya kuasa istrinya atas dia. Bila benar , itu akan baik sekali. (p.303)	CON	EQU	-
259	Beggar had probably been afraid all his life. Don't know what started it. But over now. (p.39)	LElaki itu barangkali selalu ketakutan sepanjang hidupnya. Tak tahu aku apa penyebabnya. Tetapi semua ini sekarang sudah berakhir. (p.303)	ADV-3.1	LIT	-
260	Hadn't had time to to be afraid with the buff. That and being angry too . (p.39)	Dia tidak punya waktu untuk merasa takut waktu menghadapi banteng itu. Itu, dan juga karena dia sedang marah. (p.304)	ADD-1.1	INV	-
261	Hadn't had time to to be afraid with the buff. That and being angry too. Motor car too . (p.39)	Dia tidak punya waktu untuk merasa takut waktu menghadapi banteng itu. Itu, dan juga karena dia sedang marah. Juga karena ada mobil. (p.304)	ADD-1.1	INV	-

262	Something else grow in its place. Main thing a man had. Made him into a man. Women knew it too . (p.39)	Sebagai gantinya tumbuh sesuatu yang lain. Sesuatu yang penting bagi seorang laki-laki. Yang membuatnya benar-benar laki-laki. Perempuan juga tahu itu. (p.304)	ADD-1.1	INV	-
263	She saw Wilson as she had seen him the day before when she had first realized what his great talent was. But she saw the change in Francis Macomber now. (p.39)	Lelaki itu sama seperti ketika dilihatnya kemarin ketika ia pertama kali mengetahui bakat besar orang itu. Tetapi Macomber dilihatnya sudah berubah. (p.304)	ADV-1.1	LIT	-
264	'Much more fashionable to say you're scared. Mind you, you'll be scared too, plenty of times.' ' But you have a feeling of happiness about action to come?' (p.39)	'Jauh lebih lazim mengatakan kita takut. Asal tahu saja, kaupun akan takut, berkali-kali.' ' Tapi kau merasakan, kan, perasaan bahagia karena sesuatu akan terjadi?' (p.304)	ADV-1.1	LIT	-
265	'Isn't it sort of late?' Margot said bitterly. Because she had done the best she could for many years back and the way they were together now was no one person's fault. (p.40)	'Apakah tidak sudah terlambat?' Tanya Margot pahit. Karena ia telah berbuat sebaik-baiknya selama bertahun-tahun ini dan kalau sekarang mereka kurang serasi, itu bukan salah siapa-siapa. (p.305)	CAU-3	LIT	-
266	I've this damned cannon. Now let me tell you about them. (p.40)	Aku membawa meriam pendek sial ini. Sekarang akan aku jelaskan padamu tentang banteng itu.' (p.306)	TEM-1.1	LIT	-
267	'Here's where he went in,' Wilson said. Then to the gun-bearer in Swahili, 'Take the blood spoor.' (p.41)	'Dia lari ke sini dan bersembunyi di sini,' kata Wilson. Lalu katanya kepada pemanggul senapan dalam bahasa Swahili, 'Telusuri jejak darahnya.' (p.307)	TEM-1.1	LIT	-
268	'Leave it as it is,' said Wilson. Then , 'Go get Abdulla so that he may witness the manner of the accident.' (p.42)	'Jangan sentuh apa pun,' kata Wilson. Kemudian , 'Suruh Abdulla kemari untuk menjadi saksi kecelakaan ini.' (p.310)	TEM-1.1	LIT	-
269	He called to the driver and told him to spread a blanket over the body and stay by it. Then he walked over to the motor car where the woman sat crying in the corner. (p.42)	Ia beseru memanggil pengemudi dan menyuruhnya menutup mayat itu dengan sehelai selimut dan menjaganya. Kemudian dia pergi ke mobil, di situ perempuan itu duduk menangis di sudut. (p.310)	TEM-1.1	LIT	-

270	'That was a pretty thing to do,' he said in a toneless voice. 'He would have left you too .' (p.42)	'Cepat sekali kau bertindak,' katanya datar. 'Dia sudah pasti akan meninggalkanmu.' (p.311)	ADD-1.1	IMP	ISS
271	'There's a hell of a lot to be done,' he said. ' And I'll have to send a truck off to the lake to wireless for a plane to take the three of us in Nairobi. (43)	'Banyak sekali yang harus dilakukan,' katanya. ' Dan aku harus mengirimkan sebuah truk ke danau untuk mengirim telegram meminta sebuah pesawat terbang untuk membawa kita bertiga ke Nairobi. (p.311)	ADD-1.1	LIT	-
272	'Oh, please stop it,' she said. 'Please, please stop it.' 'That's better,' Wilson said. 'Please is much better. Now I'll stop.' (p.43)	'Mohon hentikan,' kata perempuan itu. 'Mohon sekali, mohon hentikan.' 'Begitu lebih bagus,' kata Wilson. 'Mohon terdengar lebih santun. Sekarang aku akan diam.' (p.312)	CON	LIT	-

Appendix 2. Surat Pernyataan Triangulasi

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Tony Febriyanto
NIM : 10211141019
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Tsasa Yusac Ershanaz
NIM : 10211141007
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni
Judul : The Conjunctive Relation in Ernest Hemingway's Short Stories (*The Snows of Kilimanjaro, A Clean, Well-Lighted Place, The Gambler, The Nun, and The Radio, Fathers and Sons, The Short Happy Life of Francis Macomber*) and Their Translation in Bahasa Indonesia by Ursula G. Buditjahja

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 17 September 2014


Triangulator,
Tony Febriyanto

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Wulandari
NIM : 10211144036
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Tsasa Yusac Ershanaz
NIM : 10211141007
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni
Judul : The Conjunctive Relation in Ernest Hemingway's Short Stories (*The Snows of Kilimanjaro, A Clean, Well-Lighted Place, The Gambler, The Nun, and The Radio, Fathers and Sons, The Short Happy Life of Francis Macomber*) and Their Translation in Bahasa Indonesia by Ursula G. Buditjahja

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 17 September 2014

Triangulator,



Wulandari

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Erys Shandra
NIM : 10211144020
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Tsasa Yusac Ershanaz
NIM : 10211141007
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni
Judul : The Conjunctive Relation in Ernest Hemingway's Short Stories (*The Snows of Kilimanjaro, A Clean, Well-Lighted Place, The Gambler, The Nun, and The Radio, Fathers and Sons, The Short Happy Life of Francis Macomber*) and Their Translation in Bahasa Indonesia by Ursula G. Buditjahja

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 17 September 2014

Triangulator,


Erys Shandra